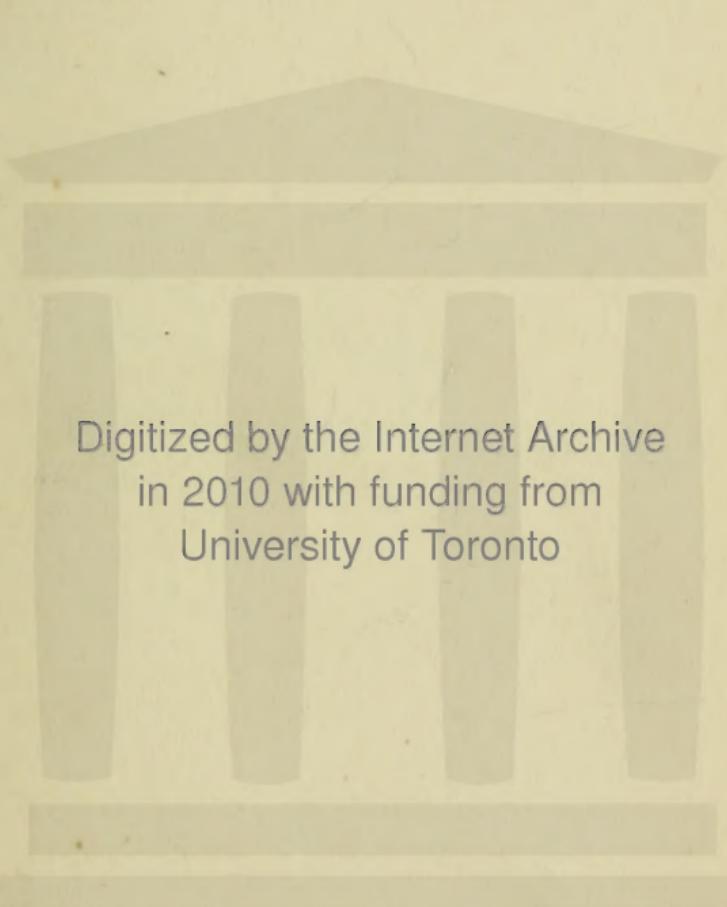


EURIPIDES

Medea

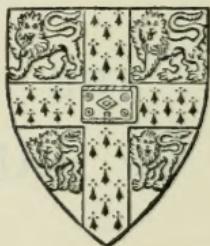


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THE
MEDEA OF EURIPIDES

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THE
MEDEA OF EURIPIDES

EDITED BY
CLINTON E. S. HEADLAM, M.A.

FORMERLY FELLOW OF TRINITY HALL, CAMBRIDGE



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PREFACE.

Il est certaines grandes figures qui ressemblaient à des sphinx : ils ne disaient jamais le dernier mot. Telle est *Médée*, says M. Ernest Legouvé (the author of a tragedy on the subject), a sentiment which an editor may share with the playwright. Much valuable aid is to hand in previous commentaries ; but numerous difficulties, great and small, still present themselves. I hope to have contributed a little in the way of interpretation and illustration that may excuse yet another edition of this powerful and fascinating drama. Besides the works of Porson and Elmsley, and the excellent school edition of the play by Wecklein (3rd ed. Leipzig, 1891), I have used the separate editions of the *Medea* by Lenting (Zutph. 1819), Pflugk-Klotz (Lips. 1867), Verrall (London, 1881), Paley (Cambr. 1889), and that of Weil contained in his *Sept Tragédies d'Euripide* (Paris, 1879) ; and the very useful edition of the *scholia* by Schwartz. Obligations relating to particular points are acknowledged in the notes. The text of the present edition is based on that of Adolf Kirchhoff in his

text of Euripides published in 1855, and Rudolf Prinz (*Medea*, Lips. 1878) whose critical notes, containing the results of fresh collations, in many cases supplement or modify the information derived from Kirchhoff. I have followed Prinz's method of designating the mss. tradition. For the assignment of emendations to their original author, which in the case of those relating to the text of Euripides is not always easy, Prinz and Wecklein (*Anhang*. I. pp. 133—158) have been accepted as authorities—*auctorem eum, qui primus (emendationem) protulit, nominavi*. Prinz.

C. E. S. H.

TRINITY HALL,

November 19th, 1897.

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INTRODUCTION.

I.

HAD Sophokles' *Women of Kolchis*, of which scarcely anything now remains, been handed down to us, it would probably have presented a dramatic version of the earlier adventures of Medea, the romantic flight with Jason from the kingdom of Aietes and that crime so significant of her passionate and daring spirit—the murder of her own brother¹ to secure the safety of her lover. Medea appears also in the play of Sophokles called 'Ριζοτόμοι as the sorceress gathering witch's herbs for the famous caldron, in which the ram was made young and Pelias, the aged king of Iolkos, perished² at the hands of his own deluded daughters. This episode doubtless was prominent in Euripides' own play, the Πελιάδες, with which in 455 B.C. he opened his career on the tragic stage; choosing his subject, as was natural in a poet yet unknown to fame, from the less familiar Thessalian mythology in preference to those legends of Argos and Thebes ($\tauὰ τῆς Νιόβης πάθη \& \tauὰ Πελοπιδῶν \& \tauὰ Τρωίκα \& τι ἄλλο τῶν τοιούτων$ ³) which had already served for more than one dramatic triumph. In the *Alkestis* (438 B.C.) he continued the theme with the pathetic story of

¹ *schol.* Apollonius Rhodius 4, 228 Σοφοκλῆς δὲ ἐν Κολχίσι φησὶ κατὰ τὸν οἶκον τοῦ Αἴγαου τὸν παιδα σφαγῆναι.

² *infr.* 9 (κτανεῖν πείσασα Ηελιάδας κόρας | πατέρα).

³ Plato *republ.* 380 a.

Alkestis, one¹ of the Πελιάδες, and her husband Admetus of Pherae. With the *Medea* (431 B.C.) Euripides not only treats a novel subject—the story of Medea and Jason after their flight from Iolkos to Korinth—but displays very remarkably that novelty of manner which distinguishes him from the elder tragedians. It is as a psychological study of a passionate and haughty nature goaded to extremity by the cruellest of wrongs that his heroine interests us; and we are fain to acknowledge that, by the convincing strength of his delineation, Euripides has attained that supreme plane of tragedy where move the Klytaemnestra of Aeschylus and the Oedipus of Sophokles. But in the character of the drama itself there is a wide difference between the *Medea*, and the *Agamemnon* or *Oedipus Tyrannus*. The criticism of the younger tragedian implied in what Aeschylus is made to say² by Aristophanes in the *Frogs* is, as far as it goes, perfectly just. Euripides was in fact the first to make the interest of a play depend upon the analysis of a single passion; and to place upon the stage images of female character, not of normal nor yet heroic mould, but exhibited under the influence of some overmastering emotion. The portraiture of a noble type, such as the *Antigone* of Sophokles, is replaced by a study more in the manner of Balzac of some abnormal psychic condition—and, like the dramatists of the Elizabethan age, he sometimes turns to the morbid and revolting in search of dramatic effect. It is not the supreme art of Sophokles handling with firm touch the great laws of human existence, nor that of Shakspeare at his best; but, like a gloomy tragedy of Ford, it achieves success by presenting the exceptional with insight and dramatic probability and asserting its tremendous effect from time to time upon the normal course of human life. Thus indeed does Euripides well merit the epithet *τραγικώτατος*.

We are not made to feel, as in Aeschylus, the shadow of a *πρώταρχος ἄτα* surely creeping onwards to blot all sunshine from

¹ Hyginus *fabularum liber* 24 (cf. Homer B 715).

² οὐ Φαῖδρας ἐπολουν οὐδὲ Σθενοβολας 1093.

the lives of a doomed race. The tragic conception of *Nemesis* overthrowing man's pride at the moment when all seems most secure is no longer so strikingly presented. But in the best plays of Euripides the influence of human feeling and human passion as factors in events is hardly less impressive than the problems of heredity and fate. *Nous voyons succéder à l'antique fatalité du destin, la fatalité nouvelle de la passion*¹.

The dramatic basis of the *Medea* is the effect of combined ingratitude and treachery on the passionate daughter of Aietes². Jealousy is raised to the dignity of tragedy and the commonplace nature of Jason is used as an admirable foil to the proud and fiery nature of the heroine. The internal unity of motive is complete. From the moment when she is roused to action by the decree of banishment, her mind is set on revenge; and in the development of her scheme and its execution the drama consists. For this moment the situation is well chosen. Medea has secluded herself within the house ever since the news of Jason's betrothal to Glauke³ the daughter of Kreon and, like a savage lioness (*τοκάδος λειώνης*, 187) whom none dare approach, is nursing her grief alone. Only a passionate outcry is heard now and again from within. At last she appears calm in demeanour before the Korinthian ladies, who have shown her kindness in the past, and addresses them with mingled dignity and pathos (214). From her first appearance the whole interest is centred upon Medea. When her resolve has hardened under the final stroke, she moves like a relentless Fury towards its tragic fulfilment. Nothing diverts her for an instant from her scheme of vengeance. Step by step the plan is matured, the raging tumult of her soul is dissembled to avoid suspicion. At last all is in train and even her maternal fondness is overcome in order that the deadliest and most torturing wound may be dealt to Jason, trusted and false, whom

¹ Patin *études* II. p. 376.

² Αἴγαρα γαμενῆς παῖς. Pindar *Pyth.* 4, 10.

³ She is not named in the play, but so called in the *scholia*. In Seneca's work (see p. xvii) she appears as Creusa.

she now hates as bitterly as once she had loved too well. The blow falls, Medea stands exulting in her triumph amid the ruin she has caused (1347). Like Vittoria Corombona, in Webster's play, she passes from her forced composure (864 ff.) with startling effect to a paroxysm of scorn and fury :

Francisco de Med. You must have patience.

Vittoria. I must first have vengeance.

I fain would know if you have your salvation
By patent, that you proceed thus.

At the end when the deed is done, like a lioness over her stricken prey, she feels neither pity nor remorse. With a fine touch the poet shows her refusing Jason even the bodies of his dead children, and like a mocking spirit of calamity vanishing with them in the chariot of the Sun.

II.

We are able to realize the innovation of Euripides in his character of Medea by comparing that of Deianeira as drawn by Sophokles in the *Trachiniae*. She too has been injured and slighted. Herakles has transferred his affections to Iole, and Deianeira sees her illusion vanished and her life wrecked. But not for a moment does she dream of revenge. She flings no passionate reproaches, nor does she lose her self-control. Her thought is to win back, if possible, the love of Herakles ; or, if not, to die. This is the answer of dramatic art at its highest to the less supreme, less complete challenge of Euripides. In that play Sophokles has drawn the type of a noble wife, of an infinite patience and sweetness—the Greek ideal of heroic womanhood. The Medea of Euripides is not a type, but a study. The *barbara Colchis* has none of the Greek restraint, the self-mastery they so highly prized. Terrible in the whirlwind of passion she rises above the vulgarity of the uncontrolled by the tragic vehemence of her emotion, that by its own intensity avails at last to subdue every instinct to a single purpose. By this, and by this only, Euripides

is dramatically justified in making her kill her own children. But in addition he creates through the allusions to her sorcery, and by emphasizing her foreign birth, an atmosphere of remoteness and mystery that somewhat softens the effect of this violent contrast in character with the Greek ideal. At the same time we see that, like the murder of Desdemona¹, the deed of Medea follows with probability from the character as conceived and depicted by the poet. The motive indeed is different. Othello kills because he loves; Medea although she loves, in order to punish another. But as she had dared all for love, so she will dare all for revenge. No sacrifice is too great if thus the most exquisite vengeance may be dealt, even as when in Kolchis she sacrificed everything for Jason no crime had appalled her :

creditur ultorem metuens regnique fugaeque
ense suo, fratrisque simul cervice parata,
exspectasse patrem.

Lucan *phars.* 10, 465.

III.

THESSALIAN MYTHOLOGY AND THE STORY OF JASON.

The family of the Aeolidae are connected with Thessaly by legends of great antiquity. Athamas, son of Aeolus and Enarete, and king of Orchomenus, had consented to sacrifice his two children Phrixus and Helle at the instigation of *Ino* (v. 1281) their stepmother. But the shade of Nephele their mother appeared at the critical moment, the children were rescued, and rode off through the air on a golden ram (procured from the god Hermes²) towards the Euxine sea. Phrixus alone reached Kolchis and there, in the grove of Ares, hung up the *Golden Fleece* (v. 5). Athamas was compelled to leave Boeotia and went to settle in Thessaly. At the Thessalian *Iolkos* reigned Aeson the father of Jason and grandson of Aeolus. After *Pelias* (v. 7)

¹ See Heine in Koerting's *Französische Studien* Bd. I. Hft. 3.

² cf. the chariot provided by *Helios* in this play for Medea's escape.

had seized the throne he was confronted by Jason who demanded his father's kingdom. As a temporizing device, Pelias promised it if Jason (in order to remove the curse resting upon the house of Aeolus) brought back the Golden Fleece and appeased the spirit of Phrixus—hoping thus to get rid of Jason altogether. A ship was built under Hera's supervision and called *Argo*, the name possibly meaning 'the swift' as κύνες ἀργοί Homer β 11, &c. With a crew of chosen heroes Jason set out and at last reached Kolchis. Here Aietes (whose relation to Jason recalls that of Eurystheus to Herakles, cf. Hesiod *Theog.* 606) promised the Fleece as the reward of certain tasks. Jason must yoke two fire-breathing oxen (v. 477, 8) to the plough and sow a field with serpents' teeth that came up as armed men. All this Medea, who had fallen in love with Jason, helped him to do. Aietes then (a common feature in tales of this kind) tried to evade his promise, but Medea by her sorcery put to sleep the snake which guarded the Golden Fleece, and embarked by night ($\deltaι' \alpha\lambdaα \nu\chi\iota\sigma\nu$, 211) with Jason for Greece. To retard pursuit she slew her brother Apsyrtus (v. 167) and cut him in pieces. When they reach Iolkos it is found that Aescn has been murdered by Pelias, whose daughters are presently tricked by Medea into avenging their father's crime. Akastus, the son of Pelias, expels Medea and Jason from his realm. They find refuge at Korinth.

IV.

LEGEND OF THE ARGONAUTS.

In the story of the *Argo* we have an interesting case of the development of a myth, with adaptations to local genealogy and the dramatic requirements of the stage. We cannot pretend to certainty in the various steps but can observe some of the principal modifications. *Jason* is mentioned in the *Iliad*¹,

¹ Φ 40 (cf. Ψ 745). H 467.

*Pelias*¹ and *Aietes*² in the *Odyssey*, *Medea* nowhere in Homer. He refers however to the *Argo* and to the protection of Jason by *Hera*³, and the heroes pass the Πλαγκταί⁴ on their return from Kolchis. The fable may possibly have existed in a developed form in Homer's time—e.g. in the epic poem ἡ Μιννὰς ποίησις, the author of which (ὁ τὴν Μιννάδα γράψας) was (perhaps) Prodikus of Phokaea. It certainly appeared in the *carmen Naupactium* (*Ναυπάκτια ἔπη*), as we see from various references made to it in the *scholia* on Apollonius Rhodius for the harpies, fire-breathing bulls, &c., and the flight from Kolchis⁵. We cannot indeed infer this development from the expression πᾶσι μέλουσα applied by Homer to the *Argo*⁶. But it may be said that the story of the Argonauts takes its start from the *Odyssey*, as the Theban legend from the *Iliad*.

An outline only of the fable appears in *Hesioud*⁷ (circ. 735 B.C.) but *Eumelus* (circ. 760), the Korinthian poet, handles it in detail and modifies it for his own countrymen. He makes Aietes king of Korinth (*schol. Ap. Rhod.* 412):

Αἰγήτης δ' ἄρ' ἐκών Βούνω παρέδωκε φυλάσσειν
εἰσόκεν αὐτὸς ἵκοιτ', ἦ δὲ αὐτοῖς τις ἄλλος
ἢ παῖς ἢ νιωνός· οὐ δέ ωχετο Κολχίδα γαῖαν.

He is the first⁸ to identify by name Aīā, the fabulous land

¹ λ 253.

² μ 70.

³ The idea of her wrath against Pelias was probably later.

⁴ See on *infr. 2.* *Timaeus frag.* 5.

⁵ In this poem (after the death of Pelias) it is *Kerkyra* to which Medea flees.

⁶ Cf. *οὐρανὸν—ικάνει* (of the song of Demodokus) θ 94. Niese *die Entwicklung d. Homerischen Poesie* (Berol. 1882).

⁷ According to Hes. *Theog.* 997 Jason finds his father alive on his return and succeeds to the kingdom. The more common version is probably later to account for his going with Medea to *Korinth*. Cf. the many alterations of myths in order to bring in *Athens*. So Euripides invents in this play the episode of Aegeus : cf. *infr.* 658.

⁸ v. Mueller *Orchomenos* p. 269.

vaguely referred to by Homer and Mimnermus¹, with Kolchis. *Epimenides*, who also wrote on this theme², agrees in supposing Jason to voyage to Kolchis and as to Αἰγαῖς³ says, Κορίνθιος τῷ γένει μητέρᾳ δ' αὐτοῦ Ἐφύραν κτλ. The lyric poets Alkman, Simonides &c. have allusion to the Golden Fleece⁴ (δέρας χρυσόμαλλον Suidas) and the divine attributes of Medea. Pindar in his 4th Pythian ode, in the splendid episode of Medea, sketches some of the striking scenes of Jason's story down to his flight with Medea from Korinth, whence they go to Lemnos (cf. Homer H 467). The Golden Fleece was afterwards interpreted in various ways by rationalistic writers. Some interpreted it as signifying the *gold* found in Kolchis⁵; or as meaning certain *golden statues* according to Palaiphatos⁶, the author in the 4th century A.D. of a work referred to in the Ciris (docta Palaephatis testatur voce papyrus): or even a *book* according to Charax, a historian of the 2nd century B.C. The same Euhemeristic point of view is evident in Juvenal's⁷ *mercator Iason*. After their arrival at Korinth Jason deserts Medea, in revenge for which she kills Glauke and her own two children Mermerus and Pheres⁸. She herself escapes to Athens. Here we reach an innovation invented or adopted by Euripides, on which something has been already said *supr.* p. xiii. Later writers represent Medea as making up her quarrel with Jason, who afterwards returned to Kolchis when Aietes died⁹. As to Jason himself accounts vary. According to Diodorus he committed suicide in despair, but the usual version is that he was crushed to death by the *Argo* which fell over upon him as he lay asleep.

¹ *frag.* 11, Bergk II⁴. 27. Herodotus (7, 193) says ἐς Αἴαν τὴν Κολχίδα.

² Diog. Laert. 1, 10, 5.

³ *schol.* Ap. Rhod. 3, 242.

⁴ Cf. also Pherekydes 53.

⁵ Strabo 11, p. 49.

⁶ περὶ ἀπίστων p. 31.

⁷ sat. 6, 153.

⁸ In the Ναυπάκτια ἔπη Mermerus is killed out hunting.

⁹ Tacitus *ann.* 6, 34 *post arietam Medeam inanem mox regiam Aeactae vacuosque Colchos repetivit*. Another account makes Aietes alive at the time.

V.

SENECA. CORNEILLE. GLOVER.

The Medea was among the plays translated by Ennius, of whose *Medea exul* about 40 lines are preserved. These fragments are of no great interest, but it is much to be regretted that the *Medea* of Ovid, so highly praised in antiquity, has with the exception of two lines entirely perished. The rhetorical skill of Ovid, his elegance of diction, and the exquisite finish which his work displays would serve him aptly in rendering Euripides : and the story of Medea's passion and jealousy may well have received especial study from the author of the *Heroides*. Everybody has heard of one speech in Seneca's *Medea*, though few perhaps could quote much more from it¹. In fact the play is rather a rhetorical exercise than a tragedy, and probably was never intended for the stage. The speech alluded to occurs when the Nurse, urging Medea to control her indignation, points out the weakness of her position :

*abiere Colchi: coniugis nulla est fides,
nihilque superest opibus e tantis tibi.*

The reply is *Medea superest*².

The *Médée* of Corneille has many obvious faults and what merit it does possess is cast into the shade by the much better work done by its author at a later period. In spite of this, as

¹ See Julius Hare *Gusses at Truth* p. 136.

² Boileau (*réflexions critiques* x.) justly praises Corneille's *Moi* in reply here (comparing it for energetic conciseness to the answer of the father of the Horatii in Corneille's tragedy *Horace*—*Que vouliez-vous qu'il fit contre trois? Qu'il mourût*) and many French critics cite it as a striking improvement on the original. It is to be observed that the pronoun is not finer than Seneca's *Medea superest*, which in Latin is as effective. He however unfortunately goes on thus *Medea superest: hic mare et terras vides | ferrumque &c.*, entirely weakening the effect.

M. Guizot observes¹, none of its defects “will deter from a perusal of Médée any person who has the courage to prepare for it by a slight acquaintance with the drama of that period.” The characters however are rather lacking in interest. A Latin version of the play which was made by G. Buchanan (Edinburgh 1772) is easy and elegant in style. Some extracts from it are given in the commentary.

The tragedy *Medea* by Richard Glover is of very considerable literary merit, and has perhaps suffered from the temporary fame of the author’s dull epic *Leonidas*² which is now better known, by name at any rate; and his play *Jason* (published in 1799 but never acted); both of which are vastly inferior. His *Medea* (published in 1761 and acted a few years later at Drury Lane) is quite worth perusal. The following brief analysis will give an idea of its structure.

Act I. *Medea* comes from Iolcos on the day that Jason, who had gone to Corinth on a “specious embassy to Creon,” is to be wedded to Creusa. Aeson (who arrives to seek Creon’s aid against Pelias) says that Medea and Jason must be prevented from meeting.

Act II. *Medea* in the grove of Juno hears Jason tell Theano (priestess of the temple) of his betrothal. Catching sight of Medea, Jason is seized with remorse, and presently dismays Aeson by declaring that he will remain true to her :

Jason. She rises from the grove

A sun disfigured by a mist of sorrow
Rais’d by our crime.

Aeson. And who must save Iolcos?

Jason. She.

He then attempts to excuse himself to Medea, alleging the political reasons pressed upon him by Aeson.

¹ *Corneille and his Times.* Eng. Tr. 1852.

² Horace Walpole in a letter alludes to the extravagant encomiums on *Leonidas* as “an epic poem finer than Milton’s” by those who were pleased with its political sentiments.

By empire's glaring bubble,
 By policy's ensnaring voice misled,
 Or by mistaken duty to a parent,
 I swerv'd from ancient faith.

Medea treats him with scorn.

Act III. *She entrusts her children to Theano's care*, and taking her magic wand invokes Hecate, who promises her the vengeance she asks but in the following terms, "Against thyself, unhappy, thou prevail'st, What thou dost love shall perish by thy rage." But Medea cannot bear the idea of destroying Jason, and therefore

Act IV. *summons Jason to her presence* that she may try to win him back, "imploring pity from the man who scorn'd her," but Jason with shame and remorse has to tell her that it is too late. "Creusa—is my wife." Creon now sends to enforce the decree of banishment. Jason determines to flee with Medea from Corinth; turning a deaf ear to the remonstrances of Aeson, whom this novel display of firmness on the part of Jason takes by surprise.

Act V. *Theano descending from the temple* relates the murder of the children by Medea, who presently rushes in and falls fainting upon the stage. She rallies, and all the horror of her crime comes home to her :

Not the disburthen'd sluices of the skies,
 The watery *Nereids* with the ocean's store,
 Nor all the tears which misery hath shed
 Can from the mother wash her children's blood.

She is about to stab herself, but is arrested by the voice of Juno, and presently appears in a chariot drawn by fire-breathing coursers preparing to depart for an unknown bourn. She bids farewell to Jason for ever. He is about to take his own life in despair, when Theano checks him, urges him to summon his fortitude, and seek for peace of mind in the work and action that lie before him.

Recall thy manhood !
 Thou hast a father's kingdom to redeem :
 Go, save a nation !

DATE OF THE PLAY.

The *Medea* was brought out in the archonship of *Pythodorus* at the Greater Dionysia in the spring of B.C. 431 with the author's *Philoktetes*, *Dictys* and satyric drama *Θερισται*. It received the third prize, Euphorion (son of Aeschylus) gaining the first and Sophokles the second. The author of the 1st argument to the play remarks, *τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι* (sc. Εὐριπίδης) *παρὰ Νεόφρονος διασκενάσας*, citing the authority of the grammarian Dikaiarchos and the *ὑπομνήματα* of Aristotle. What was the actual relation of this play to the work of Neophron, whom some ancient accounts¹ assert to have been the real author, is a question that has been much discussed. It seems however impossible to make out anything definite. Certainly one cannot believe the speech quoted from Neophron by Stobaeus (*floril.* xx. 34) to be earlier than the *Medea* of Euripides.

The play was first printed in the Aldine edition (containing all the plays of Euripides except the *Elektra*) published in February 1503 at Venice.

¹ cf. Diog. Laert. 2, 18, 10 (speaking of Menedemos) *ωστε πταλουσιν οι λέγοντες μηδὲν αὐτὸν ἀνεγνωκέναι πλὴν τῆς Μηδελας τῆς Εύριπιδου ην ἔνιοι Νεόφρονος τοῦ Σικυωνίου φασι*.

CHRONOLOGICAL TABLE.

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
73, 4	485	Aeschylus (b. 525) gains his first dramatic victory.	
74, 1	484	Herodotus born.	
74, 2	483		Aristeides ostracised.
75, 1	480	Birth of EURIPIDES (on the day, it is said, of the battle of Salamis—the 20th of Boedromion).	Battles of Thermopylae and Salamis.
		Pindar <i>circ.</i> 40 years old. (About this time Gorgias, the rhetorician, born. Prodikus, of whom Euripides was a pupil, was a few years junior to Gorgias).	Gelon defeats the Karthagians at Himera.
		Anaxagoras goes to Athens.	
75, 1	479		Battles of Plataeae and Mycale.
75, 2	479		Siege and capture of Sestos.
76, 1	476	Phrynicus wins the prize for tragedy.	
77, 1	472	Aeschylus' <i>Πέρσαι</i> .	
77, 2	471	Birth of Thukydides (?).	Banishment of Themistokles.
78, 1	468	Sophokles (b. <i>circ.</i> 496) wins his first tragic prize.	Perikles' influence begins to make itself felt.
		Death of Simonides of Keos, the lyric poet (b. 556).	
		Birth of Sokrates.	

CHRONOLOGICAL TABLE.

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
78, 3	466	Korax begins to teach rhetoric at Syracuse.	Victory of Kimon over the Persians at the Eurymedon. Power of the Areiopagus curtailed by the attacks of Perikles and Ephialtes.
80, 3	458	Aeschylus' <i>Oreστeia</i> .	
81, 1	456	Death of Aeschylus.	
81, 2	455	EURIPIDES produces his first play, <i>Πελιάδeς</i> . About this time Protagoras (b. <i>circ.</i> 485) begins to visit the towns of Greece, teaching and giving lectures.	
81, 3	454		Enterprise of Perikles in the Krissaean Gulf.
82, 2	451	Ion of Chios begins to exhibit tragedies.	
82, 3	450	Anaxagoras leaves Athens.	Five years truce between Athens and Sparta.
82, 4	449	Krates and Kratinus, the comic poets, <i>flor.</i>	Athenians renew the war with Persia and win a victory by land and sea at Salamis in Kyprus.
83, 2	447		Treaty of Kallias with Persia.
83, 4	445	The sculptors Pheidias of Athens (b. <i>circ.</i> 500) and Polykleitus of Sikyon <i>flor.</i>	Athenians defeated by the Boeotians at Koroneia.
84, 4	441	EURIPIDES gains the first prize in tragedy. About this time Andokides born.	Euboea and Megara revolt from Athenian alliance.
85, 1	440		Thirty Years Peace between Athens and Sparta.
85, 3	438	EURIPIDES' <i>Αλκηστeis</i> . Completion of the Parthenon.	Revolt of Samos.

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
85, 4	437		Amphipolis founded by the Athenians.
86, 2	435	Polygnotus, the painter, <i>flor.</i>	Outbreak of war between Corinth and Kerkyra on account of Epidamnus.
87, 1	432	Anaxagoras prosecuted for impiety. He retires to Lampsakus. Death of Pheidias.	Potidaea revolts and is blockaded.
87, 2	431	EURIPIDES' <i>Μῆδες.</i> Perikles' funeral oration over those who fell in the first year of the war.	Outbreak of Peloponnesian War. Peloponnesians invade Attica.
87, 3	430		Plague at Athens.
87, 4	429	Birth of Plato. Eupolis, the comic poet, begins to exhibit.	Perikles loses the popular favour and is fined, but is re-elected strategus. Fall of Potidaea. Death of Perikles.
88, 1	428	EURIPIDES' <i>Ιππόλυτος.</i>	All Lesbos except Methymna revolts.
88, 2	427	Aristophanes' <i>Δαιταλῆς.</i> Gorgias at Athens as Ambassador from Leontini.	Mytilene blockaded. Fall of Mytilene.
88, 3	426	Aristophanes' <i>Βαβυλώνιοι,</i> in which he begins his invective against Kleon. Zeuxis, the painter, <i>flor.</i>	Plataeae taken and destroyed by the Peloponnesians.
88, 4	425	Aristophanes' <i>Αχαρνῆς.</i>	Demosthenes at Pylos. 420 Spartan hoplites including a number of distinguished Spartiates blockaded in Sphakteria. Kleon takes the island and carries the surviving Spartans as prisoners to Athens.

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
89, 1	424	Aristophanes' <i>Iππῆς</i> .	Athenian defeat at Delium. Brasidas brings about the revolt of Amphipolis and other towns in Chalkidike.
89, 2	423	Aristophanes' <i>Νεφέλαι</i> (first edition).	
89, 3	422	Aristophanes' <i>Σφῆκες</i> .	Kleon and Brasidas killed at Amphipolis.
89, 4	421	Aristophanes' <i>Εἰρήνη</i> .	Peace of Nikias.
90, 1	420	EURIPIDES' <i>Ικέτιδες</i> .	Alliance between Sparta and Thebes.
90, 3	418		Alkibiades negotiates a counter alliance between Athens, Argos, Elis, and Mantinea.
90, 4	417		Spartan victory at Mantinea.
91, 1	416	Agathon, the tragic poet, <i>flor.</i>	Hyperbolus ostracised — the last instance of ostracism.
91, 2	415	EURIPIDES' <i>Τρωάδες</i> .	Envoy from Egesta ask help from Athens against Selinus and Syracuse.
91, 3	414	Aristophanes' <i>Ορνιθες</i> .	Mutilation of the Hermae.
91, 4	413		Sicilian expedition under Nikias Lamachus and Alkibiades.
92, 1	412	EURIPIDES' <i>Ἐλένη</i> , <i>Ἀγδρομέδα</i> .	Alkibiades recalled. Gylippus enters Syracuse and captures the fort of Labdalon. Nikias sends for reinforcements to Athens. Destruction of Athenian force in Sicily. Death of Nikias and Demosthenes. Athenian fleet at Samos.

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
92, 2	411	Aristophanes' Λισιστράτη, Θεσμοφοριάζουσαι.	Oligarchic council of 400 es- tablished at Athens. Alkibiades recalled by the fleet. Overthrow of the 400.
92, 3	410		Victory of the Athenians under Alkibiades at Kyzikus.
92, 4	409	Sophokles' Φιλοκτήτης.	
93, 1	408	EURIPIDES' Ορέστης.	
93, 2	407	EURIPIDES' Ἰφιγένεια ἡ ἐν Αὐλίδι probably written during this year.	Alkibiades chosen στρατηγὸς αὐτοκράτωρ. Lysander defeats the Athenian fleet at Notium in the ab- sence of Alkibiades, who is thereupon superseded in his command by Konon.
93, 3	406	Death of EURIPIDES at Pella. Death of Sophokles.	Athenian naval victory at Ar- ginusae: death of the Spartan admiral Kallikratidas.

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΥΠΟΘΕΣΙΣ ΜΗΔΕΙΑΣ.

Ίάσων εἰς Κόρινθον ἐλθών, ἐπαγόμενος καὶ Μήδειαν, ἐγγνᾶται καὶ τὴν Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παραιτησαμένη πρὸς μίαν ἥμέραν μεῖναι, καὶ τυχοῖσα, μισθὸν τῆς χάριτος δῶρα διὰ τῶν παιδῶν πέμπει τῇ Γλαύκῃ ἐσθῆτα καὶ χρυσοῦν στέφανον, οἷς ἔκεινη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεὶς τῇ θυγατρὶ ἀπώλετο. Μήδεια δὲ τὸν ἕαυτῆς παῖδας ἀποκτείνασα ἐπὶ ἄρματος δρακόντων πτερωτῶν, ὁ παρ' Ἡλίου ἔλαβεν, ἐποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας, κάκει Αἴγει τῷ Παιδίονος γαμεῖται. Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνεψήσασα τὸν Ίάσονα νέον ποιήσειε. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἴσονος ὁ τὸν Νόστους ποιήσας φησὶν οὕτως·

Αὐτίκα δ' Αἴσονα θῆκε φίλον κόρον ηβώντα,
γῆρας ἀποξύσασα ἵδυῆσι πραπίδεσσι,
φάρμακα πόλλ' ἔψουσ' ἐπὶ χρυσείοισι λέβησιν.

Αἰσχύλος δὲ ἐν ταῖς Διονύσου Τροφοῖς ἴστορεῖ ὅτι καὶ τὰς Διονύσου τροφοὺς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποίησε. Στάφυλος δέ φησι τὸν Ίάσονα τρόπον τινὰ ὑπὸ τῆς Μηδείας ἀγαιρεθῆναι· ἐγκελεύσασθαι γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦς αὐτὸν κατακοιμηθῆναι, μελλούσης τῆς νεώς διαλύεσθαι ὑπὸ τοῦ χρόνου· ἐπιπεσούσης γοῦν τῆς πρύμνης τῷ Ίάσονι τελευτῆσαι αὐτόν.

ΥΠΟΘΕΣΕΙΣ.

Τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι παρὰ Νεύφρονος διασκευάσις, ὡς Δικαίαρχος ἐν γ'¹ τοῦ τῆς Ἑλλάδος Βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι. μέμφοιται δὲ αὐτῷ τὸ μὴ πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ προπεσεῖν εἰς δάκρυα, ὅτε ἐπεβούλευσεν Ἰάσονι καὶ τῇ γυναικὶ. ἐπαινεῖται δὲ ἡ προσβολὴ διὰ τὸ παθητικῶς ἄγαν ἔχειν καὶ ἡ ἐπεξεργασία ‘μηδ’ ἐν νάπαισι’ καὶ τὰ ἔξῆς. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρῳ φησὶ πρώτῳ κεχρῆσθαι, ὡς Ὁμηρος·

εἶματά τ’ ἀμφιέσασα θυνάδεα καὶ λούσασα.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκεῖνον γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοιτα καὶ τοὺς ιδίους νίούς, ἔχωρίσθη δὲ Ἰάσονος Αἴγει συνοικήσουσα. παρ’ οὐδετέρῳ² κεῖται ἡ μυθοποιία.

ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὁ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτίδων. προλογίζει δὲ τροφὸς Μηδείας. ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος Ὁλυμπιάδος πζ̄ ἔτει α’. πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης Μηδείᾳ, Φιλοκτήτῃ, Δίκτυι, Θερισταῖς σατύροις. οὐ σώζεται³.

¹ γ' Weckl. ἐν τῷ Kirchh. <τῆς> Klotz. [περὶ τοῦ, τε (sic) Ἑλλάδος Ε, τοῦ τε τοῦ].

² i.e. neither Aeschylus nor Sophokles.

³ σώζεται refers to the satyric drama.

Τὰ τοῦ δράματος πρόσωπα.

Τροφός.

Παιδαρωγός.

Μάδεια.

Χόρος γυναικῶν.

Κρέων.

Ίασων.

Αἴγεϊς.

Ἄργελος.

Παῖδες Μηδείας.

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

Εἰ'θ' ὥφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
Κόλχων ἐς αἶαν κυανέας Συμπληγάδας,
μηδὲ ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδὲ ἐρετμῶσαι χέρας
ἀνδρῶν ἀριστέων, οὐ τὸ πάγχρυσον δέρος 5
Πελίᾳ μετῆλθον. οὐ γὰρ ἀν δέσποιν' ἐμὴ
Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας
ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος,
οὐδὲ ἀν κτανεῖν πείσασα Πελιάδας κόρας 10
πατέρα κατώκει τήνδε γῆν Κορινθίαν
ξὺν ἀνδρὶ καὶ τέκνοισιν, ἀνδάνουσα μὲν
φυγῇ πολιτῶν ὡν ἀφίκετο χθόνα
αὐτῇ τε πάντα ξυμφέρουσ' Ἰάσονι.
ἡπερ μεγίστη γίγνεται σωτηρία,
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ. 15
νῦν δὲ ἔχθρὰ πάντα, καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γὰρ αὐτοῦ τέκνα δεσπότιν τ' ἐμὴν
λέκτροις Ἰάσων βασιλικοῖς εὔνάζεται,
γῆμας Κρέοντος παῖδ', ὃς αἰσυμνᾷ χθονός.

Μήδεια δ' ἡ δύστηνος ἡτιμασμένη
βοῷ μὲν ὅρκους, ἀνακαλεῖ δὲ δεξιᾶς
πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
οἵας ἀμοιβῆς ἔξ Ἱάσονος κυρεῖ.

20

κεῖται δ' ἄσιτος, σῶμ' ὑφεῖσ' ἀλγηδόσιν,
τὸν πάντα συντήκουσα δακρύοις χρόιον,
ἐπεὶ πρὸς ἀνδρὸς ἥσθετ' ἡδικημέιη,
οὐτ' ὅμμ' ἐπαίρουσ' οὐτ' ἀπαλλάσσουσα γῆς
πρόσωπον· ώς δὲ πέτρος ἡ θαλάσσιος
κλύδων ἀκούει νοιθετουμένη φίλων·

25

ἢν μή ποτε στρέψασα πάλλευκον δέρην
αὐτὴν πρὸς αὐτὴν πατέρ' ἀποιμώζῃ φίλον
καὶ γαῖαν οἴκους θ', οὓς προδοῦσ' ἀφίκετο
μετ' ἀνδρὸς ὃς σφε τοῦ ἀτιμάσας ἔχει.

30

ἔγνωκε δ' ἡ τάλαινα συμφορᾶς ὑπὸ^{το}
οἶον πατρώας μὴ ἀπολείπεσθαι χθονός.

35

στυγεῖ δὲ παῖδας οὐδ' ὄρωσ' εὐφραίνεται.
δέδοικα δ' αὐτὴν μή τι βουλεύσῃ νέον·

[Βαρεῖα γὰρ φρήνι, οὐδ' ἀνέξεται κακῶς
πάσχοισ'. ἐγῳδα τήνδε, δειμαίνω τέ νιν,
μὴ θηκτὸν ὕση φάσγανον δι' ἥπατος,

40

σιγῇ δόμους εἰσβâσ' ἵν' ἔστρωται λέχος,
ἢ καὶ τύραννον τόν τε γήμαντα κτάνη

κάπειτα μείζω συμφορὰν λάβῃ τινά.]
δεινὴ γάρ· οὔτοι ῥᾳδίως γε συμβαλὼν

45

ἔχθραν τις αὐτὴν καλλίνικον οἴσεται.

ἀλλ' οἴδε παῖδες ἐκ τρόχων πεπαυμένοι
στείχουσι, μητρὸς οὐδὲν ἐννοούμενοι

κακῶν· νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,

τί πρὸς πύλαισι τήνδ' ἄγουσ' ἐρημίαν

ἔστηκας, αὐτὴ θρεομένη σαυτῇ κακά;

πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;

ΤΡ. τέκνων ὁπαδὲ πρέσβυ τῶν Ἰάσονος,

χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν

κακῶς πίτυοντα καὶ φρενῶν ἀνθάπτεται.

ἐγὼ γὰρ εἰς τοῦτ' ἐκβέβηκ' ἀλγηδόνος,

ώσθ' ἵμερός μ' ὑπῆλθε γῇ τε κούρανῷ

λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.

ΠΑΙ. οὕπω γὰρ ἡ τάλαινα παύεται γόων;

ΤΡ. ζηλῶ σ'. ἐν ἀρχῇ πῆμα κούδέπω μεσοῖ.

ΠΑΙ. ω̄ μῶρος, εὶ χρὴ δεσπότας εἰπεῖν τόδε·

ώς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.

ΤΡ. τί δ' ἔστιν, ω̄ γεραιέ; μὴ φθόνει φράσαι.

ΠΑΙ. οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημένα.

ΤΡ. μή, πρὸς γενείου, κρύπτε σύνδουλον σέθεν·

σιγὴν γάρ, εὶ χρή, τῶνδε θήσομαι πέρι.

ΠΑΙ. ἥκουσά του λέγοντος οὐ δοκῶν κλύειν,

πεσσοὺς προσελθὼν ἔνθα δὴ παλαίτατοι

θάσσουσι, σεμνὸν ἀμφὶ Πειρίνης ὕδωρ,

ώς τούσδε παιᾶς γῆς ἐλāν Κορινθίας

σὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς

Κρέων. ὁ μέντοι μῦθος εὶ σαφῆς ὅδε

οὐκ οἶδα· βουλοίμην δ' ἀν οὐκ εἶναι τόδε.

ΤΡ. καὶ ταῦτ' Ἰάσων παιᾶς ἔξανέξεται

πάσχοντας, εὶ καὶ μητρὶ διαφορὰν ἔχει;

ΠΑΙ. παλαιὰ καινῶν λείπεται κηδευμάτων,

κούκ ἔστ' ἐκεῦνος τοῖσδε δώμασιν φίλος.

- ΤΡ.** ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
νέον παλαιῷ, πρὶν τόδ' ἐξηντληκέναι.
- ΠΑΙ.** ἀτὰρ σύ γ', οὐ γὰρ καιρὸς εἰδέναι τόδε
δέσποιναν, ἡσύχαζε καὶ σίγα λόγον. 80
- ΤΡ.** ὦ τέκν', ἀκούεθ' οἶος εἰς ὑμᾶς πατήρ;
ὅλοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
ἀτὰρ κακός γ' ὥν εἰς φίλους ἀλίσκεται.
- ΠΑΙ.** τίς δ' οὐχὶ θυητῶν; ἄρτι γιγνώσκεις τόδε,
ώς πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ,
οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν,
εἰ τούσδε γ' εὔνης εἴνεκ' οὐ στέργει πατήρ; 85
- ΤΡ.** ἵτ', εὖ γὰρ ἔσται, δωμάτων ἔσω, τέκνα.
σὺ δ' ὡς μάλιστα τούσδ' ἐρημώσας ἔχε
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένη.
ἡδη γὰρ εἶδον ὅμμα νιν ταυρουμένην
τοῦσδ', ὡς τι δρασείουσαν· οὐδὲ παύσεται
χόλου, σάφ' οἶδα, πρὶν κατασκῆψαι τινα.
ἔχθρούς γε μέντοι, μὴ φίλους, δράσειέ τι. 95

ΜΗΔΕΙΑ.

ἰώ,

δύστανος ἐγὼ μελέα τε πόνων,
ἰώ μοί μοι, πῶς ἀν ὄλοίμαν;

- ΤΡ.** τόδ' ἐκεῦνο, φίλοι παῖδες· μήτηρ
κινεῖ κραδίαν, κινεῖ δὲ χόλον.
σπεύδετε θᾶσσον δώματος εἴσω
καὶ μὴ πελάσητ' ὅμματος ἐγγὺς
μηδὲ προσέλθητ', ἀλλὰ φυλάσσεσθ'
ἄγριον ἥθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.
ἵτε νῦν, χωρεῖθ' ώς τάχος εἴσω. 105

δῆλον δ' ἀρχῆς ἔξαιρόμενον
νέφος οἰμωγῆς ως τάχ' ἀνάψει
μείζονι θυμῷ. τί ποτ' ἐργάσεται
μεγαλόσπλαγχνος δυσκατάπαυστος
ψυχὴ δηχθεῖσα κακοῖσιν;

110

MH. αἰαῖ,

ἐπαθον τλάμων ἐπαθον μεγάλων
ἄξι' ὁδυρμῶν· ὡς κατάρατοι
παιδες ὅλοισθε στυγερᾶς ματρὸς
σὺν πατρὶ, καὶ πᾶς δόμος ἔρροι.

TP. ίώ μοί μοι, ίώ τλήμων.

115

τί δέ σοι παιδες πατρὸς ἀμπλακίας
μετέχουσι; τί τούσδ' ἔχθεις; οἵμοι,
τέκνα, μή τι πάθηθ' ως ὑπεραλγῷ.
δεινὰ τυράννων λήματα καὶ πως
δλίγ' ἀρχόμενοι πολλὰ κρατοῦντες

120

χαλεπῶς ὄργας μεταβάλλουσιν.
τὸ γὰρ εἴθισθαι ζῆν ἐπ' ἵσοισιν
κρεῖσσον· ἐμοὶ γοῦν ἐπὶ μὴ μεγάλοις
δχυρῶς εἴη καταγηράσκειν.

τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν
τοῦνομα νικᾶ, χρῆσθαι τε μακρῷ
λῶστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'
οὐδένα καιρὸν δύναται θυητοῖς.
μείζους δ' ἄτας, ὅταν ὄργισθῇ
δαίμων, οἴκοις ἀπέδωκεν.

125

130

ΧΟΡΟΣ.

ἔκλυον φωνάγ', ἔκλυον δὲ βοὴν
τᾶς δυστάνου προῳδός.
Κολχίδος, οὐδέ πω ἥπιος· ἀλλά, γεραιά,

λέξον· ἐπ' ἀμφιπίλου γὰρ ἔσω μελάθρου γόον
ἔκλυνον.

135

οὐδὲ συνηδομαι, ὡς γύναι, ἄλγεσι δώματος,
ἐπεὶ μοι φίλον κέκρανται.

ΤΡ. οὐκ εἰσὶ δόμοι· φροῦδα τάδ' ἥδη.

τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,
ἢ δ' ἐν θαλάμοις τήκει βιοτὴν
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.

140

ΜΗ. αἰαῖ,

διά μου κεφαλᾶς φλὸξ οὐρανία
βαίη· τί δέ μοι ζῆν ἔτι κέρδος;
φεῦ φεῦ· θανάτῳ καταλυσαίμαν
βιοτὰν στυγερὰν προλιποῦσα.

145

ΧΟ. ἄιες, ὡς Ζεῦ καὶ γὰ καὶ φῶς,

στρ.

ἀχὰν οἶαν ἀ δύστανος

150

μέλπει νύμφα;

τίς σοί ποτέ τᾶς ἀπλάτου

κοίτας ἔρος, ὡς ματαία;

σπεύδει θανάτου τελευτά·

μηδὲν τόδε λίσσου.

εὶ δὲ σὸς πόσις

155

καινὰ λέχη σεβίζει,

κείνῳ τόδε μὴ χαράσσου·

Ζεύς σοι τάδε συνδικήσει. μὴ λίαν

τάκου δυρομένα σὸν εύνάταν.

ΜΗ. ὡς μεγάλα Θέμι καὶ πότνι "Αρτεμι,

160

λεύσσεθ' ἢ πάσχω, μεγάλοις ὄρκοις

ἐνδησαμένα τὸν κατάρατον

πόσιν; ὅν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'

αὐτοῖς μελάθροις διακναιομένους,

οἵ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν.
ω̄ πάτερ, ω̄ πόλις, ω̄ν ἀπενάσθην
αἰσχρῶς, τὸν ἐμὸν κτείνασα κάσιν.

165

ΤΡ. κλύεθ' οἶα λέγει κἀπιβοᾶται
Θέμιν εὐκταίαν Ζῆνά θ', ὃς ὄρκων
θυητοῖς ταμίας νενόμισται;
οὐκ ἔστιν ὅπως ἔν τινι μικρῷ
δέσποινα χόλον καταπαύσει.

170

ΧΟ. πῶς ἀν ἐς ὅψιν τὰν ἀμετέραν
ἔλθοι μύθων τ' αὐδαθέντων
δέξαιτ' ὁμφάν,
εἴ πως βαρύθυμον ὄργαν
καὶ λῆμα φρενῶν μεθείη;
μήτοι τό γ' ἐμὸν πρόθυμον.
φίλοισιν ἀπέστω.

175

ἀλλὰ βᾶσά νιν
δεῦρο πόρευσον οἴκων
ἔξω, φίλα γὰρ τάδ' αὔδα,
σπεύσασά τι πρὶν κακῶσαι τοὺς εἴσω·
πένθος γὰρ μεγάλως τόδ' ὄρμᾶται.

180

ΤΡ. δράσω τάδ· ἀτὰρ φόβος εἰ πείσω
δέσποιναν ἐμήν.

185

μόχθου δὲ χάριν τήνδ' ἐπιδώσω.
καίτοι τοκάδος δέργμα λεαίνης
ἀποταυροῦται δμωσίν, ὅταν τις
μῦθον προφέρων πέλας ὄρμηθῇ.
σκαιοὺς δὲ λέγων κούδέν τι σοφοὺς
τοὺς πρόσθε βροτοὺς οὐκ ἀν ἀμάρτοις,
οἵτινες ὕμνους ἐπὶ μὲν θαλίαις
ἐπὶ τ' εἰλαπίναις καὶ παρὰ δείπνοις
ηὔροντ' ὅλβου τερπνὰς ἀκοάς.

190

στυγίους δὲ βροτῶν οὐδεὶς λύπας
ηὔρετο μούσῃ καὶ πολυχόρδοις
ῳδαῖς παύειν, ἐξ ὧν θάνατοι
δειναί τε τύχαι σφάλλουσι δόμους.
καίτοι τάδε μὲν κέρδος ἀκεῖσθαι
μολπαῖσι βροτούς· ἵνα δὲ εὔδειπνοι
δᾶτες, τί μάτην τείνουσι βοήν;
τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὐτοῦ
δαιτὸς πλήρωμα βροτοῖσιν.

195

XO. ἄχαν ἄιον πολύστονον γόων,
λιγυρὰ δὲ ἄχεα μογερὰ βοᾶ
τὸν ἐν λέχει προδόταν κακόνυμφον.
θεοκλυτεῖ δὲ ἄδικα παθοῦσα
τὰν Ζηνὸς ὄρκίαν Θέμιν,
ἄ νιν ἔβασεν
Ἐλλάδ' ἐς ἀντίπορον
δι' ἄλα νύχιον ἐφ' ἀλμυρὰν
πόντου κλῆδ' ἀπέραντον.

ἐπωδός.

205

MH. Κορίνθιαι γυναικες, ἐξῆλθον δόμων,
μή μοί τι μέμφησθ'. οἶδα γὰρ πολλοὺς βροτῶν 215
σεμνοὺς γεγῶτας, τοὺς μὲν ὄμμάτων ἅπο,
τοὺς ἐν θυράίοις, οὐδὲ δὲ ἀφ' ἡσύχου ποδὸς
δύσνοιαν ἐκτήσαντο καὶ ρᾳθυμίαν.
δίκη γὰρ οὐκ ἔνεστιν ὀφθαλμοῖς βροτῶν,
ὅστις πρὶν ἀνδρὸς σπλάγχνον ἐκμαθεῖν σαφῶς 220
στυγεῖ δεδορκώς, οὐδὲν ἡδικημένος.
χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει·
οὐδὲ ἀστὸν ἥνεσ' ὅστις αὐθάδης γεγὼ
πικρὸς πολίταις ἐστὶν ἀμαθίας ὑπο·
ἔμοι δὲ ἀελπτον πρᾶγμα προσπεσὸν τόδε
ψυχὴν διέφθαρκ'. οἴχομαι δὲ καὶ βίου

225

χάριν μεθεῖσα κατθανεῖν χρήζω, φίλαι.
 ἐν φέγγαρ ήν μοι πάντα, γιγιώσκω καλῶς,
 κάκιστος ἀνδρῶν ἐκβέβηχ' ούμὸς πόσις.
 πάντων δ' ὅσ' ἔστ' ἔμψυχα καὶ γνώμην ἔχει 230
 γυναικές ἐσμεν ἀθλιώτατον φυτόν.
 ἀς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῆ
 πόσιν πρίασθαι—δεσπότην τε σώματος
 λαβεῖν· ἐκείνου γὰρ τόδ' ἄλγιον κακόν·
 κάν τῳδ' ἀγὼν μέγιστος, ἡ κακὸν λαβεῖν 235
 ἡ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ
 γυναιξίν, οὐδὲ οἶόν τ' ἀνήνασθαι πόσιν.
 εἰς καινὰ δ' ἥθη καὶ νόμους ἀφιγμένην
 δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἴκοθεν,
 ὅτῳ μάλιστα χρήσεται συνευνέτη. 240

κάν μὲν τάδ' ἡμῖν ἐκπονουμέναισιν εὖ
 πόσις ξυνοικῇ μὴ βίᾳ φέρων ζυγόν,
 ζηλωτὸς αἰών. εἰ δὲ μή, θανεῖν χάρις.
 ἀνὴρ δ', ὅταν τοῦς ἔνδον ἄχθηται ξυνών,
 ἔξω μολὼν ἔπαυσε καρδίαν ἄσης, 245

ἡ πρὸς φίλων τιν' ἡ πρὸς ἡλίκων τραπείς.
 ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.
 λέγουσι δ' ἡμᾶς ὡς ἀκίνδυνον βίον
 ζῷμεν κατ' οἴκους, οἱ δὲ μάρνανται δορί,
 κακῶς φρονοῦντες· ὡς τρὶς ἀν παρ' ἀσπίδα 250
 στῆναι θέλοιμ' ἀν μᾶλλον ἡ τεκεῖν ἀπαξ.
 ἀλλ' οὐ γὰρ αὐτὸς πρὸς σὲ κάμ' ἥκει λόγος.
 σοὶ μὲν πόλις γὰρ ἔστι καὶ πατρὸς δόμοι
 βίον τ' ὄνησις καὶ φίλων συνουσία,
 ἐγὼ δ' ἔρημος ἀπόλις οὗσ' ὑβρίζομαι 255
 πρὸς ἀνδρός, ἐκ γῆς βαρβάρου λελησμένη,
 οὐ μητέρ', οὐκ ἀδελφόν, οὐχὶ συγγενῆ

μεθορμίσασθαι τῆσδ' ἔχουσα συμφορᾶς.
τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι,
ἥν μοι πόρος τις μηχανή τ' ἔξευρεθῆ 260
πόσιν δίκην τῶνδ' ἀντιτίσασθαι κακῶν
[τὸν δόντα τ' αὐτῷ θυγατέρ' ἥν τ' ἐγήματο],
σιγᾶν. γυνὴ γὰρ τάλλα μὲν φόβου πλέα
κακὴ δ' ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν·
ὅταν δ' ἐς εὔνην ἡδικημένη κυρῆ, 265
οὐκ ἔστιν ἄλλη φρήν μιαιφονωτέρα.

ΧΟ. δράσω τάδ· ἐνδίκως γὰρ ἐκτίσῃ πόσιν,
Μῆδεια. πενθεῦ δ' οὐ σε θαυμάζω τύχας.
όρῳ δὲ καὶ Κρέοντα, τῆσδ' ἄνακτα γῆς,
στείχοντα καινῶν ἅγγελον βουλευμάτων. 270

ΚΡΕΩΝ.

σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
Μῆδειαν, εἶπον τῆσδε γῆς ἔξω περᾶν
φυγάδα, λαβοῦσταν διστὰ σὺν σαυτῇ τέκνα,
καὶ μή τι μέλλειν· ως ἐγὼ βραβεὺς λόγου
τοῦδ' εἰμί, κούκ ἄπειμι πρὸς δόμους πάλιν, 275
πρὶν ἂν σε γαίας τερμόνων ἔξω βάλω.

ΜΗ. αἰαῖ· πανώλης ἡ τάλαιν' ἀπόλλυμαι·
ἔχθροὶ γὰρ ἔξιάσι πάντα δὴ κάλων,
κούκ ἔστιν ἄτης εὐπρόσοιστος ἐκβασις.
ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως, 280
τίνος μ' ἔκατι γῆς ἀποστέλλεις, Κρέον;

ΚΡ. δέδοικά σ', οὐδὲν δεῖ παραμπίσχειν λόγους,
μή μοί τι δράσῃς παῖδ' ἀνήκεστον κακόν.
συμβάλλεται δὲ πολλὰ τοῦδε δείματος·
σοφὴ πέφυκας καὶ κακῶν πολλῶν ἕδρις, 285
λυπεῖ δὲ λέκτρων ἀνδρὸς ἐστερημένη.

κλύω δ' ἀπειλεῖν σ', ώς ἀπαγγέλλουσί μοι,
τὸν δόντα καὶ γήματα καὶ γαμουμένην
δράσειν τι. ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.
κρείσσον δέ μοι νῦν πρὸς σ' ἀπεχθέσθαι, γύναι.
ἢ μαλθακισθένθ' ὕστερον μεταστένειν.

291

MH. φεῦ φεῦ·

οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
ἔβλαψε δόξα μεγάλα τ' εἴργασται κακά.
χρὴ δ' οὕποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ
παῖδας περισσώς ἐκδιδάσκεσθαι σοφούς. 295
χωρὶς γὰρ ἄλλης ἡς ἔχουσιν ἀργίας,
φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ.
σκαιωῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ
δόξεις ἀχρεῖος κού σοφὸς πεφυκέναι.
τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον 300
κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ.
ἐγὼ δὲ καύτῃ τῆσδε κοινωνῷ τύχης.
σοφὴ γὰρ οὖσα, τοῖς μέν εἰμ' ἐπίφθονος,
τοῖς δὲ ἡσυχαία, τοῖς δὲ θατέρου τρόπου,
τοῖς δὲ αὖ προσάντης· εἰμὶ δὲ οὐκ ἄγαν σοφή. 305
σὺ δὲ αὖ φοβεῖ με, μή τι πλημμελὲς πάθης.
οὐχ ὁδὸς ἔχει μοι, μὴ τρέσης ἡμᾶς, Κρέον,
ώστ' εἰς τυράννους ἄνδρας ἔξαμαρτάνειν.
τί γὰρ σύ μ' ἡδίκηκας; ἔξέδου κόρην
ὅτῳ σε θυμὸς ἥγεν. ἀλλ' ἐμὸν πόσιν 310
μισῶ· σὺ δέ, οἶμαι, σωφρονῶν ἔδρας τάδε.
καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν
νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
ἔατέ μ' οἰκεῖν. καὶ γὰρ ἡδικημένοι
σιγησόμεσθα, κρεισσόνων νικώμενοι.

315

KP. λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' ἔσω φρενῶν

- δρρωδία μοι μή τι βουλεύης κακόν·
 τοσῶδε δ' ἵσσον ἢ πάρος πέποιθά σοι·
 γυνὴ γάρ δξύθυμος, ώς δ' αὕτως ἀνήρ,
 ράων φυλάσσειν ἢ σιωπηλὸς σοφός. 320
 ἀλλ' ἔξιθ' ώς τάχιστα, μὴ λόγους λέγε·
 ώς ταῦτ' ἄραρε, κούκ ἔχεις τέχνην ὅπως
 μενεῖς παρ' ἡμῖν οὖσα δυσμενῆς ἐμοί.
- MH. μή, πρός σε γονάτων τῆς τε νεογάμου κόρης.
 KP. λόγους ἀναλοῖς· οὐ γὰρ ἀν πείσαις ποτέ. 325
 MH. ἀλλ' ἔξελᾶς με κούδεν αἰδέσει λιτάς;
 KP. φιλῶ γάρ οὐ σὲ μᾶλλον ἢ δόμους ἐμούς.
 MH. ὥ πατρίς, ώς σου κάρτα νῦν μνείαν ἔχω.
 KP. πλὴν γάρ τέκνων ἔμοιγε φίλτατον πολύ.
 MH. φεῦ φεῦ, Βροτοῖς ἔρωτες ώς κακὸν μέγα. 330
 KP. ὅπως ἀν, οἶμαι, καὶ παραστῶσιν τύχαι.
 MH. Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν.
 KP. ἔρπ', ώ ματαία, καὶ μ' ἀπάλλαξον πόνων.
 MH. πονοῦμεν ἡμεῖς κού πόνων κεχρήμεθα.
 KP. τάχ' ἔξ ὀπαδῶν χειρὸς ὡσθήσει βίᾳ. 335
 MH. μὴ δῆτα τοῦτό γ', ἀλλά σ' αἰτοῦμαι, Κρέον—
 KP. ὄχλον παρέξεις, ώς ἔοικας, ώ γύναι.
 MH. φευξούμεθ· οὐ τοῦθ' ίκέτευσά σου τυχεῖν.
 KP. τί δ' αὖ βιάζει κούκ ἀπαλλάσσει χθονός;
 MH. μίαν με μεῖναι τίνδ' ἔασον ἡμέραν 340
 καὶ ξυμπερᾶναι φροντίδ' ἢ φευξούμεθα,
 παισίν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατήρ
 οὐδὲν προτιμᾷ μηχανῆσασθαι τέκνοις.
 οἴκτειρε δ' αὐτούς· καὶ σύ τοι παίδων πατήρ
 πέφυκας· εἰκὸς δ' ἐστὶν εὔνοιάν σ' ἔχειν. 345
 τούμοῦ γὰρ οὐ μοι φροντίς, εἰ φευξούμεθα,
 κείνους δὲ κλαίω συμφορᾶ κεχρημένους.

- ΚΡ. ἥκιστα τούμδν λῆμ' ἔφυ τυρανικόν,
αἰδούμενος δὲ πολλὰ δὴ διέφθορα·
καὶ νῦν ὄρῳ μὲν ἐξαμαρτάνων, γύναι, 350
ὅμως δὲ τεύξει τοῦδε προυννέπω δέ σοι,
εἴ σ' ἡ πιοῦσα λαμπὰς ὅψεται θεοῦ
καὶ παῖδας ἐντὸς τῆσδε τερμόνων χθονός,
θανεῖ· λέλεκται μῦθος ἀψευδὴς ὅδε.
[νῦν δ', εἰ μένειν δεῖ, μίμν' ἐφ' ἡμέραν μίαν· 355
οὐ γάρ τι δράσεις δεινὸν ὡν φόβος μ' ἔχει.]

- ΧΟ. [δύστανε γύναι,] φεῦ φεῦ, μελέα
τῶν σῶν ἀχέων. ποῖ ποτε τρέψει;
τίνα πρὸς ξενίαν ἡ δόμον ἡ χθόνα
σωτῆρα κακῶν [ἐξευρήσεις]; 360
ώς εἰς ἄπορόν σε κλύδωνα θεός,
Μήδεια, κακῶν ἐπόρευσεν.

- ΜΗ. κακῶς πέπρακται πανταχῇ. τίς ἀντερεῖ;
ἀλλ' οὔτι ταύτη ταῦτα· μὴ δοκεῖτέ πω. 365
ἔτ' εἴσ' ἀγῶνες τοῖς νεωστὶ νυμφίοις,
καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
δοκεῖς γὰρ ἂν με τόνδε θωπεῦσαι ποτε,
εἰ μή τι κερδαίνουσαν ἡ τεχνωμέιην; 370
οὐδ' ἂν προσεῖπον οὐδ' ἀν ἡψάμην χεροῖν.
ὸ δ' εἰς τοσοῦτον μωρίας ἀφίκετο,
ῶστ' ἐξὸν αὐτῷ τὰμ' ἐλεῖν βουλεύματα
γῆς ἐκβαλόντι, τήνδ' ἐφῆκεν ἡμέραν
μεῖναι μ', ἐν ἦ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς 375
θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν.
πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδοὺς,
οὐκ οὖδ' ὅποιᾳ πρῶτον ἐγχειρῷ, φίλαι,
πότερον ὑφίψω δῶμα νυμφικὸν πυρί,

ἢ θηκτὸν ὥσω φάσγανον δί' ἥπατος,
σιγῇ δόμους εἰσβᾶσ' ἵν' ἔστρωται λέχος. 380
ἀλλ' ἐν τί μοι πρόσαντες· εἰ ληφθήσομαι
δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
θανοῦσα θήσω τοῖς ἐμοῖς ἔχθροῖς γέλων.
κράτιστα τὴν εὐθεῖαν, ἢ πεφύκαμεν
σοφοὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν. 385
εἴεν.

καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις;
τίς γῆν ἀσυλον καὶ δόμους ἔχεγγύους
ξένος παρασχὼν ρύσεται τούμὸν δέμας;
οὐκ ἔστι. μείνασ' οὖν ἔτι σμικρὸν χρόνον,
ἢν μέν τις ἡμῖν πύργος ἀσφαλὴς φανῆ, 390
δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον.
ἢν δ' ἔξελαύνῃ ξυμφορά μ' ἀμήχανος,
αὐτὴν ξίφος λαβοῦσα, κεί μέλλω θανεῖν,
κτενῷ σφε, τόλμης δ' εἴμι πρὸς τὸ καρτερόν.
οὐ γὰρ μὰ τὴν δέσποιναν ἦν ἐγὼ σέβω 395
μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην,
Ἐκάτην, μυχοῖς ναίονταν ἔστιας ἐμῆς,
χαίρων τις αὐτῶν τούμὸν ἀλγυνεῖ κέαρ.
πικροὺς δ' ἐγώ σφιν καὶ λυγροὺς θήσω γάμους,
πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός. 400
ἀλλ' εἴα· φείδου μηδὲν ὅν ἐπίστασαι,
Μήδεια, βουλεύουσα καὶ τεχνωμένη.
ἔρπ' εἰς τὸ δεινόν· νῦν ἀγῶν εὐψυχίας.
ὅρᾶς ἂ πάσχεις· οὐ γέλωτα δεῖ σ' ὄφλεῖν
τοῖς Σισυφείοις τοῦσδ' Ἰάσονος γάμοις, 405
γεγώσαν ἐσθλοῦ πατρὸς Ἡλίου τ' ἄπο.
ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμεν
γυναικες, εἰς μὲν ἐσθλ' ἀμηχανώταται,

κακῶν δὲ πάντων τέκτονες σοφώταται.

- XO. ἄνω ποταμῶν ἵερῶν χωροῦσι παγαί, στρ. α'. 410
 καὶ δίκα καὶ πάντα πάλιν στρέφεται.
 ἀνδράσι μὲν δόλιαι βουλαί, θεῶν δ'
 οὐκέτι πίστις ἄραρεν.
 τὰν δ' ἐμὰν εὔκλειαν ἔχειν βιοτὰν 415
 στρέψουσι φάμαι.
 ἔρχεται τιμὰ γυναικείῳ γένει.
 οὐκέτι δυσκέλαδος φάμα γυναικας ἔξει. 420

μοῦσαι δὲ παλαιγενέων λήξουσ' ἀοιδᾶν ἀντιστρ. α'.
 τὰν ἐμὰν ὑμνεῦσαι ἀπιστοσύναν.
 οὐ γὰρ ἐν ἀμετέρᾳ γιώμᾳ λύρας
 ὥπασε θέσπιν ἀοιδᾶν 425
 Φοῖβος, ἄγιτῷρ μελέων· ἐπεὶ ἀντ-
 ἀχησ' ἀν ὕμνον
 ἀρσένων γέννα· μακρὸς δ' αἰών ἔχει
 πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν. 430

σὺ δ' ἐκ μὲν οἴκων πατρίων ἔπλευσας στρ. β'.
 μαινομένῃ κραδίᾳ, διδύμους ὁρίσασα πόντου
 πέτρας· ἐπὶ δὲ ξένῃ
 ναίεις χθονί, τὰς ἀνάνδρου
 κοίτας ὀλέσασα λέκτρον, 435
 τάλαινα; φυγὰς δὲ χώρας
 ἄτιμος ἐλαύνει.

βέβακε δ' ὄρκων χάρις, οὐδ' ἔτ' αἰδὼς ἀντιστρ. β'
 Ἐλλάδι τῷ μεγάλᾳ μένει, αἰθερίᾳ δ' ἀνέπτα.
 σοὶ δ' οὕτε πατρὸς δόμοι, 440
 δύστανε, μεθορμίσασθαι

μόχθων πάρα τῶν τε λέκτρων
ἄλλα βασίλεια κρείσσων
δόμοις ἐπανέστα.

ΙΑΣΩΝ.

οὐ νῦν κατεῖδον πρῶτου, ἀλλὰ πολλάκις 445
τραχεῖαν ὄργιὴν ώς ἀμήχανον κακόν.

σοὶ γὰρ παρὸν γῆν τίνδε καὶ δόμους ἔχειν
κούφως φερούσῃ κρεισσόνων βουλεύματα,
λόγων ματαίων εἴνεκ' ἐκπεσεῖ χθονός.

κάμοὶ μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ 450
λέγουσ' Ἰάσων ώς κάκιστος ἐστ' ἀνήρ·

ἀ δ' εἰς τυράννους ἐστί σοι λελεγμένα,
πᾶν κέρδος ἥγον ζημιουμένη φυγῇ.

κάγῳ μὲν ἀεὶ βασιλέων θυμουμένων
ὄργας ἀφήρουν καὶ σ' ἐβουλόμην μένειν. 455

σὺ δ' οὐκ ἀνιεῖς μωρίας, λέγουσ' ἀεὶ⁴⁶⁰
κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός.

ὅμως δὲ κάκ τῶνδ' οὐκ ἀπειρηκὼς φίλοις
ἥκω, τὸ σὸν δὴ προσκοπούμενος, γύναι,

ώς μήτ' ἀχρήμων σὺν τέκνοισιν ἐκπέσῃς
μήτ' ἐνδεής του· πόλλ' ἐφέλκεται φυγὴ 465

κακὰ ξὺν αὐτῇ. καὶ γὰρ εἰ σύ με στυγεῖς,
οὐκ ἀν δυναίμην σοὶ κακῶς φρονεῦν ποτε.

MH. ὦ παγκάκιστε, τοῦτο γάρ σ' εἰπεῖν ἔχω
γλώσση μέγιστον εἰς ἀναγρίαν κακόν, 465
ἥλθεις πρὸς ἡμᾶς, ἥλθεις ἔχθιστος γεγώς;
[θεοῖς τε κάμοὶ παντί τ' ἀνθρώπων γένει;]
οὔτοι θράσος τόδ' ἐστὶν οὐδὲ εὐτολμία,
φίλους κακῶς δρῶντ' εἰτ' ἐναντίον βλέπειν,
ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων 470

πασῶν, ἀναίδει· εὖ δ' ἐποίησας μολών·
 ἐγώ τε γὰρ λέξασα κουφισθήσομαι
 ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.
 ἐκ τῶν δὲ πρώτων πρῶτον ἄρξομαι λέγειν.
 ἔσωσά σ', ώς ἵσασιν 'Ἐλλήνων ὅσοι 475
 ταύτὸν συνεισέβησαν 'Αργῶν σκάφος,
 πεμφθέντα ταύρων πυρπνόων ἐπιστάτην
 ζεύγλαισι καὶ σπεροῦντα θανάσιμον γύην·
 δράκοντα δ', ὃς πάγχρυσον ἀμπέχων δέρας
 σπείραις ἔσφραζε πολυπλόκοις ἄϋπτος ᾖν, 480
 κτείνασ' ἀνέσχον σοὶ φάος σωτήριον.
 αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμοὺς
 τὴν Πηλιώτιν εἰς Ἰωλκὸν ἱκόμην
 σὺν σοί, πρόθυμος μᾶλλον ἢ σοφωτέρα,
 Πελίαν τ' ἀπέκτειν', ὕσπερ ἄλγιστον θανεῖν, 485
 παίδων ὑπ' αὐτοῦ, πάντα δ' ἔξειλον φόβον.
 καὶ ταῦθ' ὑφ' ἡμῶν, ὡς κάκιστ' ἀνδρῶν, παθῶν
 προύδωκας ἡμᾶς, καινὰ δ' ἐκτήσω λέχη,
 παίδων γεγώτων· εἰ γὰρ ἡσθ' ἄπαις ἔτι,
 συγγνώστ' ἀν ἦν σοι τοῦδ' ἐρασθῆναι λέχους· 490
 ὅρκων δὲ φρούδη πίστις, οὐδ' ἔχω μαθεῖν
 ἢ θεοὺς νομίζεις τοὺς τότ' οὐκ ἄρχειν ἔτι,
 ἢ καινὰ κεῖσθαι θέσμι' ἀνθρώποις τὰ νῦν,
 ἐπεὶ σύνοισθά γ' εἰς ἔμ' οὐκ εὔορκος ᾖν.
 φεῦ δεξιὰ χείρ, ἥς σὺ πόλλα' ἐλαμβάνου, 495
 καὶ τῶνδε γονάτων, ώς μάτην κεχρώσμεθα
 κακοῦ πρὸς ἀνδρός, ἐλπίδων δ' ἡμάρτομεν.
 ἄγ', ώς φίλῳ γὰρ ὅντι σοι κοινώσομαι—
 δοκοῦσα μὲν τί πρός γε σοῦ πράξειν καλῶς;
 ὅμως δ'· ἐρωτηθεὶς γὰρ αἰσχίων φαινῆ— 500
 νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους,

οὐς σοὶ προδοῦσα καὶ πάτραν ἄμ' ἐσπόμην;
 ἢ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἀν οὐν
 δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον.
 ἔχει γὰρ οὕτω· τοῖς μὲν οἴκοθεν φίλοις 505
 ἔχθρα καθέστηχ', οὓς δέ μ' οὐκ ἔχρην κακῶς
 δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
 τοιγάρ πε πολλαῖς μακαρίαν ἀν' Ἑλλάδα
 ἔθηκας ἀντὶ τῶνδε· θαυμαστὸν δέ σε
 ἔχω πόσιν καὶ πιστὸν—ἡ τάλαιν' ἐγώ, 510
 εἰ φεύξομαι γε γαῖαν ἐκβεβλημένη,
 φίλων ἔρημος, σὺν τέκνοις μόνη μόνοις,
 καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
 πτωχοὺς ἀλάσθαι παῖδας ἢ τ' ἔσωσά σε.
 ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ἢ 515
 τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ,
 ἀνδρῶν δ' ὅτῳ χρὴ τὸν κακὸν διειδέναι,
 οὐδεὶς χαρακτὴρ ἐμπέφυκε σώματι;

- ΧΟ. δεινή τις ὁργὴ καὶ δυσίατος πέλει,
 ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν. 520
- ΙΑ. δεῖ μ', ὡς ἔοικε, μὴ κακὸν φῦναι λέγειν,
 ἀλλ' ὥστε ναὸς κεδνὸν οἰακοστρόφον
 ἄκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν.
 τὴν σὴν στόμαργον, ὥ γύναι, γλωσσαλγίαν.
 ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν, 525
 Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
 σώτειραν εἶναι θεῶν τε κάνθρωπων μόνην.
 σοὶ δ' ἔστι μὲν νοῦς λεπτός, ἀλλ' ἐπίθουνος
 λόγος διελθεῖν, ὡς "Ἐρως σ' ἡνάγκασεν
 τόξοις ἀφύκτοις τούμὸν ἐκσῶσαι δέμας. 530
 ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·

ὅπη γὰρ οὖν ὥνησας, οὐ κακῶς ἔχει.

μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
εἴληφας ἢ δέδωκας, ὡς ἐγὼ φράσω.

πρῶτον μὲν Ἐλλάδ' ἀντὶ βαρβάρου χθονὸς 535
γαῖαν κατοικεῖς καὶ δίκην ἐπίστασαι

νόμοις τε χρῆσθαι μὴ πρὸς ἴσχύος χάριν·

πάντες δέ σ' ἥσθοντ' οὖσαν "Ἐλληνες σοφῆν
καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἔσχάτοις

ὅροισιν ὥκεις, οὐκ ἀν ἦν λόγος σέθεν. 540

εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις,

μήτ' Ὀρφέως κάλλιον ὑμνῆσαι μέλος,

εἰ μὴ πίσημος ἡ τύχη γένοιτό μοι.

τοσαῦτα μέν σοι τῶν ἐμῶν πόνων πέρι

ἔλεξ· ἄμιλλαν γὰρ σὺ προύθηκας λόγων. 545

ἀ δ' εἰς γάμους μοι βασιλικοὺς ὀνείδισας,

ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγώς,

ἐπειτα σώφρων, εἶτα σοὶ μέγας φίλος

καὶ πα'σὶ τοῖς ἐμοῦσιν· ἀλλ' ἔχ' ἥσυχος.

ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς

550

πολλὰς ἐφέλκων συμφορὰς ἀμηχάνους,

τί τοῦδ' ἀν εὔρημ' ηὔρον εἰ τυχέστερον

ἢ παῖδα γῆμαι βασιλέως φυγὰς γεγώς;

οὐχ, ἢ σὺ κνίζει, σὸν μὲν ἔχθαιρων λέχος,

555

καινῆς δὲ τύμφης ἴμέρῳ πεπληγμένος,

οἵδ' εἰς ἄμιλλαν πολύτεκνον σπουδὴν ἔχων.

ἄλις γὰρ οἱ γεγώτες, οὐδὲ μέμφομαι·

ἀλλ' ὡς, τὸ μὲν μέγιστον, οἰκοῦμεν καλῶς

καὶ μὴ σπανιζοίμεσθα (γιγνώσκων ὅτι

πένητα φεύγει πᾶς τις ἐκποδὼν φίλος) 560

παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν,

σπείρας τ' ἀδελφοὺς τοῖσιν ἐκ σέθεν τέκνοις

εἰς ταῦτὸ θείην καὶ ξυναρτήσας γένος
εὐδαιμονοῦμεν. σοί τε γὰρ παίδων τί δεῖ,
ἔμοι τε λύει τοῖσι μέλλουσιν τέκνοις 565
τὰ ζῶντ' ὀνῆσαι. μῶν βεβούλευμαὶ κακῶς;
οὐδὲ ἀν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.
ἄλλ' εἰς τοσοῦτον ἥκεθ' ὥστ' ὀρθουμένης
εὐνῆς γυναικες πάντ' ἔχειν νομίζετε,
ἥν δ' αὖ γένηται ξυμφορά τις εἰς λέχος, 570
τὰ λῷστα καὶ κάλλιστα πολεμιώτατα
τίθεσθε. χρῆν γὰρ ἄλλοθέν ποθεν βροτοὺς
παῖδας τεκνοῦσθαι, θῆλυ δ' οὐκ εἶναι γένος·
χοῦτως ἀν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν.

ΧΟ. Ἰάσον, εὖ μὲν τούσδ' ἐκόσμησας λόγους· 575
ὅμως δ' ἔμοιγε, κεὶ παρὰ γνώμην ἐρῶ,
δοκεῖς προδοὺς σὴν ἄλοχον οὐ δίκαια δρᾶν.

ΜΗ. ἡ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν.
ἔμοὶ γάρ, ὅστις ἄδικος ἀν σοφὸς λέγειν
πέφυκε, πλείστην ζημίαν ὄφλισκάνει. 580
γλώσσῃ γὰρ αὐχῶν τάδικ' εὖ περιστελεῖν,
τολμᾶ πανουργεῖν· ἔστι δ' οὐκ ἄγαν σοφός.
ώς καὶ σὺ μὴ νῦν εἰς ἔμ' εὐσχήμων γένη
λέγειν τε δεινός. ἐν γὰρ ἐκτενεῖ σ' ἔπος·
(χρῆν σ', εἴπερ ἱσθα μὴ κακός, πείσαντά με 585
γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.

ΙΑ. καλῶς γ' ἀν, οἵμαι, τῷδ' ὑπηρέτεις λόγῳ,
εἴ σοι γάμον κατεῖπον, ἥτις οὐδὲ νῦν
τολμᾶς μεθεῖναι καρδίας μέγαν χόλον.
ΜΗ. οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος 590
πρὸς γῆρας οὐκ εὔδοξον ἐξέβαινέ σοι.
ΙΑ. εὖ νῦν τόδ' ἵσθι, μὴ γυναικὸς εῖνεκα

γῆμαί με λέκτρα βασιλέωι ἢ νῦν ἔχω,
ἀλλ', ὥσπερ εἰπον καὶ πάρος, σῶσαι θέλων
σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους 595
φῦσαι τυράννους παῖδας, ἔρυμα δώμασιν.

ΜΗ. μὴ μοι γένοιτο λυπρὸς εὐδαιμων βίος,
μηδ' ὅλβος ὅστις τὴν ἐμὴν κνίζοι φρένα.
ΙΑ. οἰσθ' ὡς μετεύξει καὶ σοφωτέρα φαινεῖ;
τὰ χρηστὰ μὴ σοι λυπρὰ φαινέσθω ποτέ, 600
μηδ' εὐτυχοῦσα δυστυχίjs εἶναι δόκει.

ΜΗ. ὕβρις, ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή,
ἔγὼ δὲ ἔρημος τήνδε φευξοῦμαι χθόνα.

ΙΑ. αὐτὴ τάδε εἴλον· μηδέν' ἄλλον αἴτιων.
ΜΗ. τί δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε; 605
ΙΑ. ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.

ΜΗ. καὶ σοῖς ἀραία γένεσθαι τυγχάνω δόμοις.
ΙΑ. ὡς οὐ κρινοῦμαι τῶνδέ σοι τὰ πλείονα.
ἀλλ', εἴ τι βούλει παισὶν ἡ σαυτῆς φυγῇ
προσωφέλημα χρημάτων ἐμῶν λαβεῖν, 610
λέγε· ὡς ἔτοιμος ἀφθόνω δουναι χερὶ^{της}
ξένοις τε πέμπειν σύμβολ', οὐδὲ δράσουσί σ' εὖ.
καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι·
λήξασα δὲ ὀργῆς κερδανεῖς ἀμείνονα.

ΜΗ. οὔτ' ἀν ξένοισι τοῖσι σοῖς χρησταίμεθ' ἄν,
οὔτ' ἄν τι δεξαίμεσθα, μηθὲ ἡμῖν δίδου·
κακοῦ γὰρ ἀνδρὸς δῶρος δύνησιν οὐκ ἔχει.

ΙΑ. ἀλλ' οὖν ἔγὼ μὲν δαίμονας μαρτύρομαι,
ὡς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω·
σοὶ δὲ οὐκ ἀρέσκει τάγαθ', ἀλλ' αὐθαδίᾳ 620
φίλους ἀπωθεῖ· τοιγὰρ ἀλγυνεῖ πλέον.

ΜΗ. χώρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
αἴρει χρονίζων δωμάτων ἐξώπιος.

νύμφευ· ἵσως γάρ, σὺν θεῷ δ' εἰρήσεται,
γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμον. 625

ΧΟ. ἔρωτες ὑπέρ μὲν ἄγαν
ἔλθόντες οὐκ εὐδοξίαν
οὐδ' ἀρετὰν παρέδωκαν
ἀνδράσιν· εὶ δ' ἄλις ἔλθοι
Κύπρις, οὐκ ἄλλα θεὸς εὔχαρις οὕτως. 630
μῆποτ', ω̄ δέσποιν', ἐπ' ἐμοὶ χρυσέων τόξων ἐφείης
ἰμέρῳ χρίσασ' ἀφυκτον οἰστόν.

στέργοι δέ με σωφροσύνα,
δώρημα κάλλιστον θεῶν·
μηδέ ποτ' ἀμφιλόγους ὁρ-
γὰς ἀκόρεστά τε νείκη
θυμὸν ἐκπλήξασ' ἐτέροις ἐπὶ λέκτροις
προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ' εὐνὰς
σεβίζουσ'

δξύφρων κρίνοι λέχη γυναικῶν.

ω̄ πατρίς, ω̄ δώματα, μὴ
δῆτ' ἄπολις γενοίμαν
τὸν ἀμηχανίας ἔχουσα
δυσπέρατον αἰῶν',
οἰκτρότατον ἀχέων.
θανάτῳ θανάτῳ πάρος δαμείην
ἀμέραν τάνδ' ἐξανύσασα· μό-
χθων δ' οὐκ ἄλλος ὑπερθεν ἦ
γᾶς πατρίας στέρεσθαι.

εἴδομεν, οὐκ ἔξ ἐτέρων
μῦθον ἔχω φράσασθαι·
σὲ γὰρ οὐ πόλις, οὐ φίλων τις

στρ. α'.

630

ἀντιστρ. α'.

635

στρ. β'. 640

645

ἀντιστρ. β'.

650

ῳκτισεν παθοῦσαν
δεινότατα παθέων.

ἀχάριστος ὅλοιθ', ὅτῳ πάρεστιν
μὴ φίλους τιμᾶν καθαρὰν ἀγού-
ξαντα κλῆδα φρενῶν· ἐμοὶ
μὲν φίλος οὐποτ' ἔσται.

655

ΑΙΓΕΥΣ.

Μήδεια, χαῖρε· τοῦδε γὰρ προοίμιον
κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.

MH. ὦ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίονος, 660
Αἰγεῦ. πόθεν γῆς τῆσδ' ἐπιστρωφὰ πέδον;

AI. Φοίβου παλαιὸν ἐκλιπὼν χρηστήριον.

MH. τί δ' ὄμφαλὸν γῆς θεσπιῶδὸν ἔστάλης;

AI. παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.

MH. πρὸς θεῶν, ἄπαις γὰρ δεῦρ' ἀεὶ τείνεις βίον; 665

AI. ἄπαιδές ἐσμεν δαίμονός τινος τύχῃ.

MH. δάμαρτος οὐσῆς, ἡ λέχους ἄπειρος ὥν;

AI. οὐκ ἐσμὲν εὐνῆς ἄξυγες γαμηλίου.

MH. τί δῆτα Φοῖβος εἰπέ σοι· παίδων πέρι;

AI. σοφώτερ' ἡ κατ' ἄνδρα συμβαλεῖν ἔπη. 670

MH. θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;

AI. μάλιστ', ἐπεί τοι καὶ σοφῆς δεῖται φρενός.

MH. τί δῆτ' ἔχρησε; λέξον, εἰ θέμις κλύειν.

AI. ἀσκοῦ με τὸν προύχοντα μὴ λῦσαι πόδα,

MH. πρὶν ἀν τί δράσης ἡ τίν' ἔξικη χθόνα; 675

AI. πρὶν ἀν πατρῷαν αὐθις ἐστίαν μόλω.

MH. σὺ δ' ὡς τί χρήζων τήνδε ναυστολεῖς χθόνα;

AI. Πιτθεύς τις ἔστι, γῆς ἄναξ Τροιζηνίας.

MH. παῖς, ως λέγουσι, Πέλοπος εὔσεβέστατος.

AI. τούτῳ θεύν μάντευμα κοινῶσαι θέλω. 680

- MH. σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.
 AI. κάμοι γε πάντων φίλτατος δορυξένων.
 MH. ἀλλ’ εὐτυχοίης καὶ τύχοις ὅσων ἔρᾶς.
 AI. τί γὰρ σὸν ὅμμα χρώς τε συντέτηχ’ ὅδε;
 MH. Αἰγεῦ, κάκιστός ἐστί μοι πάντων πόσις. 685
 AI. τί φής; σαφῶς μοι σὰς φράσον δυσθυμίας.
 MH. ἀδικεῖ μ' Ἰάσων οὐδὲν ἔξ ἐμδῦ παθών.
 AI. τί χρῆμα δράσας; φράζε μοι σαφέστερον.
 MH. γυναικὸν ἐφ’ ἡμῖν δεσπότιν δόμων ἔχει.
 AI. οὐ που τετόλμηκ’ ἔργον αἰσχιστον τόδε; 690
 MH. σάφ’ ἵσθ· ἄτιμοι δ’ ἐσμὲν οἱ πρὸ τοῦ φίλοι.
 AI. πότερον ἐρασθεὶς ἢ σὸν ἔχθαιρων λέχος;
 MH. μέγαν γ’ ἔρωτα, πιστὸς οὐκ ἔφυ φίλοις.
 AI. ἵτω νυν, εἴπερ, ὡς λέγεις, ἐστὶν κακός.
 MH. ἀνδρῶν τυράννων κῆδος ἡράσθη λαβεῖν. 695
 AI. δίδωσι δ’ αὐτῷ τις; πέραινέ μοι λόγον.
 MH. Κρέων, δις ἄρχει τῆσδε γῆς Κορινθίας.
 AI. συγγνωστὰ μεντῷρ’ ἦν σε λυπεῖσθαι, γύναι.
 MH. ὅλωλα· καὶ πρός γ’ ἔξελαύνομαι χθονός.
 AI. πρὸς τοῦ; τόδ’ ἄλλο καινὸν αὖ λέγεις κακόν. 700
 MH. Κρέων μ’ ἐλαύνει φυγάδα γῆς Κορινθίας.
 AI. ἐὰ δ’ Ἰάσων; οὐδὲ ταῦτ’ ἐπήνεσα.
 MH. λόγῳ μὲν οὐχί, καρτερεῖν δὲ βούλεται.
 ἀλλ’ ἀντομαί σε τῆσδε πρὸς γενειάδος
 γονάτων τε τῶν σῶν, ἱκεσίᾳ τε γίγνομαι, 705
 οἴκτειρον οἴκτειρόν μὲ τὴν δυσδαιμονα
 καὶ μή μ’ ἔρημον ἐκπεσοῦσαν εἰσίδης,
 δέξαι δὲ χώρᾳ καὶ δόμων ἐφέστιον.
 οὔτως ἔρως σοι πρὸς θεῶν τελεσφόρος
 γένοιτο παίδων, καύτὸς ὅλβιος θάνοις.
 εἴρημα δ’ οὐκ οἶσθ’ οἷον ηὔρηκας τόδε. 710

παύσω σ' ἄτεκνον δύντα καὶ παιδῶν γυνὰς
σπεῖραι σε θήσω· τοιάδ' οἶδα φάρμακα.

- AI. πολλῶν ἔκατι τήγρδε σοι δοῦναι χάριν,
γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν, 715
ἔπειτα παιδῶν ὡν ἐπαγγέλλει γονάς.
εἰς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ.
οὔτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαι σου προξενεῖν, δίκαιος ὢν.
τοσόνδε μέντοι σοι προσημαίνω, γύναι. 720
ἐκ τῆσδε μὲν γῆς οὐ σ' ἄγειν βουλήσομαι,
αὐτὴ δ' ἔάνπερ εἰς ἐμοὺς ἐλθῆς δόμους,
μενεῖς ἀσυλος κού σε μὴ μεθῶ τινι.
ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα.
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω. 725

- MH. ἔσται τάδ'. ἀλλὰ πίστις εἰ γένοιτό μοι
τούτων, ἔχοιμ' ἀν πάντα πρὸς σέθεν καλῶς.
AI. μῶν οὐ πέποιθας; ἢ τί σοι τὸ δυσχερές;
MH. πέποιθα· Πελίου δ' ἔχθρος ἔστι μοι δόμος
Κρέων τε; τούτοις, ὄρκιοισι μὲν ζυγείς, 730
ἄγουσιν οὐ μεθεῖ ἀν ἐκ γαίας ἐμέ.
λόγοις δὲ συμβάλλεις κού θεῶν ἐνώμοτος
φίλος γένοι' ἀν, κάπικηρυκεύματα
τάχ' ἀν πίθοι σε· τάμα μὲν γὰρ ἀσθενῆ,
τοῖς δ' ὅλβος ἔστι καὶ δόμος τυραννικός. 735

- AI. πολλὴν ἔδειξας, ω γύναι, προμηθίαν·
ἀλλ', εἰ δοκεῖ σοι, δρᾶν τάδ' οὐκ ἀφίσταμαι.
ἔμοι τε γὰρ τάδ' ἔστιν ἀσφαλέστατα,
σκῆψίν τιν' ἔχθροῖς σοῖς ἔχοντα δεικνύναι,
τὸ σόν τ' ἄραρε μᾶλλον· ἐξηγοῦ θεούς. 740
MH. ὅμνυ πέδον Γῆς πατέρα θ' Ἡλιον πατρὸς
τούμοῦ θεῶν τε συντιθεὶς ἀπαν γένος.

- ΑΙ. τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.
 ΜΗ. μήτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε,
 μήτ' ἄλλος ἦν τις τῶν ἐμῶν ἔχθρῶν ἄγειν 745
 χρήζη, μεθήσειν ζῶν ἑκουσίῳ τρόπῳ.
- ΑΙ. ὅμινμι Γαίας δάπεδον Ἡλίου τε φῶς
 θεούς τε πάντας ἐμμενεῦν ἃ σου κλύω.
 ΜΗ. ἀρκεῦ· τί δ' ὅρκῳ τῷδε μὴ 'μμένων πάθοις;
- ΑΙ. ἀ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν. 750
 ΜΗ. χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει.
 κἀγὼ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι,
 πράξασ' ἀ μέλλω καὶ τυχοῦσ' ἀ βούλομαι.
- ΧΟ. ἀλλά σ' ὁ Μαίας πομπαῖος ἄναξ
 πελάσειε δόμοις, ὥν τ' ἐπίνοιαν
 σπεύδεις κατέχων πράξειας, ἐπεὶ
 γενναῖος ἀνήρ,
 Αἰγεῦ, παρ' ἐμοὶ δεδόκησαι. 755
- ΜΗ. ὁ Ζεῦ Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
 νῦν καλλίνικοι τῶν ἐμῶν ἔχθρῶν, φίλαι, 760
 γενησόμεσθα, κεῖς ὁδὸν βεβήκαμεν·
 νῦν δ' ἐλπὶς ἔχθροὺς τοὺς ἐμοὺς τίσειν δίκην.
 οὗτος γὰρ ἀνήρ, ἢ μάλιστ' ἐκάμνομεν,
 λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων.
 ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων, 765
 μολόντες ἀστυν καὶ πόλισμα Παλλάδος.
 ἥδη δὲ πάντα τάμα σοι βουλεύματα
 λέξω· δέχου δὲ μὴ πρὸς ἥδοιν ἡνὸγους.
 πέμψασ' ἐμῶν τιν' οἰκετῶν Ἰάσονα
 εἰς ὅψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι. 770
 μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,
 ὡς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει,

[γάμους τυράννων οὓς προδοὺς ἡμῶν ἔχει
καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα.]
παῖδας δὲ μεῖναι τοὺς ἐμοὺς αἰτήσομαι,
οὐχ ως λιποῦσ' ἀν πολεμίας ἐπὶ χθονός,
ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι,
ἄλλ' ως δόλοισι παῖδα βασιλέως κτάνω.
πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῦν
νύμφη φέροντας, δῆθεν ὥστ' οἰκεῖν χθόνα. 775
λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον.
κάνπερ λαβοῦσα κόσμον ἀμφιθῆ χροΐ,
κακῶς ὀλεῖται πᾶς θ' ὃς ἀν θίγη κόρης.
τοιοῦσδε χρίσω φαρμάκοις δωρήματα.
ἐνταῦθα μέντοι τόιδ' ἀπαλλάσσω λόγον. 785
φόμωξα δ' οἶνον ἔργον ἔστ' ἔργαστέον
τούντεῦθεν ἡμῶν· τέκνα γὰρ κατακτενῶ
τᾶμ· οὕτις ἔστιν ὅστις ἔξαιρήσεται.
δόμον τε πάντα συγχέασ' Ἰάσονος
ἔξειμι γαίας, φιλτάτων παίδων φόνου 790
φεύγουσα καὶ τλᾶσ' ἔργον ἀνοσιώτατον.
οὐ γὰρ γελάσθαι τλητὸν ἔξ ἐχθρῶν, φίλαι.
ἴτω· τί μοι ζῆν κέρδος; οὔτε μοι πατρὶς
οὔτ' οἰκος ἔστιν οὔτ' ἀποστροφὴ κακῶν.
ἡμάρτανον τόθ' ἡνίκ' ἔξελίμπανον 795
δόμους πατρῷους, ἀνδρὸς "Ελληνος λόγοις
πεισθεῖσ", ὃς ἡμῶν σὺν θεῷ τίσει δίκην.
οὔτ' ἔξ ἐμοῦ γὰρ παῖδας ὄψεται ποτε
ζῶντας τὸ λοιπόν, οὔτε τῆς νεοζίγου
νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς
θανεῖν σφ' ἀνάγκη τοῦς ἐμοῖσι φαρμάκοις.
μηδείς με φαύλην κάσθενη νομιζέτω
μηδ' ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,

βαρεῖαν ἔχθροῖς καὶ φίλοισιν εὔμενή·

τῶν γὰρ τοιούτων εὐκλεέστατος βίος.

805

ΧΟ. ἐπείπερ ἡμῖν τόνδ' ἐκοίνωσας λόγον,

σέ τ' ὡφελεῖν θέλουσα καὶ νόμοις βροτᾶν
ξυλλαμβάνουσα δρᾶν σ' ἀπεινέπω τάδε.

ΜΗ. οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν
τάδ' ἔστι, μὴ πάσχουσαν, ώς ἐγώ, κακῶς.

810

ΧΟ. ἄλλὰ κτανεῖν σὸν σπέρμα τολμήσεις, γύναι;

ΜΗ. οὕτω γὰρ ἀν μάλιστα δηχθείη πόσις.

ΧΟ. σὺ δ' ἀν γένοιό γ' ἀθλιωτάτη γυνή.

ΜΗ. ἵτω· περισσοὶ πάντες οὖν μέσω λόγοι.

ἄλλ' εἴα χώρει καὶ κόμιξ' Ἰάσονα·

815

εἰς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.

λέξης δὲ μηδὲν τῶν ἐμοὶ δεδογμένων,

εἴπερ φρονεῖς εὖ δεσπόταις, γυνή τ' ἔφυς.

ΧΟ. Ἐρεχθεΐδαι τὸ παλαιὸν ὅλβιοι στρ. α'.

καὶ θεῶν παιδες μακάρων, Ἱερᾶς 820

χώρας ἀπορθήτου τ' ἄπο φερβόμενοι

κλεινοτάταν σοφίαν, αἰεὶ διὰ λαμπροτάτου

βαίνοντες ἀβρῶς αἰθέρος, ἐνθα ποθ' ἀγνὰς 825

ἐννέα Πιερίδας Μούσας λέγουσι

ξανθὰν Ἀρμονίαν φυτεῦσαι

τοῦ καλλινάου παρὰ Κηφισοῦ ροαῖς, ἀντιστρ. α'.

830

τὰς Κύπριν κλήζουσιν ἀφυσσαμέναν

χώρας καταπνεῦσαι μετρίας ἀνέμων

ἡδυπνόους αὔρας· αἰεὶ δὲ ἐπιβαλλομέναν 835

χαίταισιν εὐώδη ροδέων πλόκον ἀνθέων

τὰ σοφίᾳ παρέδρους πέμπειν ἔρωτας,

παντοίας ἀρετᾶς ξυνεργούς.

840

πῶς οὖν ἵερῶν ποταμῶν
 ἡ πόλις ἡ φίλων
 πόμπιμός σε χώρα
 τὰν παιδολέτειραν ἔξει,
 τὰν οὐχ ὁσίαν, μετ' ἄλλων;
 σκέψαι τεκέων πλαγάν,
 σκέψαι φόνου οἰον αἴρει.
 μή, πρὸς γονάτων σε πάντη
 πάντως ἰκετεύομεν,
 τέκνα φουεύσης.

στρ. β'.

845

πόθεν θράσος ἡ φρειὺς ἡ
 χειρὶ τέκνων σέθεν
 καρδίᾳ τε λήψει
 δεινὰν προσάγουσα τόλμαν;
 πῶς δ' ὅμματα προσβαλοῦσα
 τέκνοις ἄδακρυν μοῖραν
 σχήσεις φόνου; οὐ δυνάσει,
 παίδων ἰκετᾶν πιτνόντων,
 τέγξαι χέρα φοινίαν
 τλάμονι θυμῷ.

ἀντιστρ. β'.

855

860

IA. ἥκω κελευσθείς· καὶ γὰρ οὖσα δυσμενὴς
 οὐ τὰν ἀμάρτοις τοῦδέ γ', ἀλλ' ἀκούσομαι
 τί χρῆμα βούλει καιρὸν ἔξ ἐμοῦ, γύναι.

MH. Ἰάσον, αἵτοῦμαί σε τῶν εἰρημένων
 συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὀργὰς φέρειν 865
 εἰκός σ', ἐπεὶ νῷν πόλλ' ὑπείργασται φίλα.
 ἐγὼ δ' ἐμαυτῇ διὰ λόγων ἀφικόμην,
 κἀλοιδόρησα· σχετλία, τί μαίνομαι
 καὶ δυσμεναίνω τοῖσι βουλεύουσιν εὖ,
 ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι
 πόσει θ', δος ἡμῖν δρᾶ τὰ συμφορώτατα,

870

γήμας τύραννον καὶ κασιγνήτους τέκνοις
ἔμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι
θυμοῦ (τί πάσχω;) θεῶν ποριζόντων καλῶς;
οὐκ εἰσὶ μέν μοι παῖδες, οἵδα δὲ χθόνα 875
φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων;
ταῦτ' ἐννοήσασ' ἥσθόμην ἀβουλίαν
πολλὴν ἔχουσα καὶ μάτην θυμουμένη.
νῦν οὖν ἐπαινῷ σωφρονεῖν τέ μοι δοκεῖς
κῆδος τόδ' ἡμῖν προσλαβών, ἐγὼ δ' ἄφρων, 880
ἥ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων
καὶ ξυμπεραίνειν, καὶ παρεστάναι λέχει
νύμφην τε κηδεύουσαν ἥδεσθαι σέθεν.
ἀλλ' ἐσμὲν οἶόν ἐσμεν, οὐκ ἔρω κακόν,
γυναικες· οὔκουν χρῆν σ' ὅμοιοῦσθαι κακοῖς, 885
οὐδὲ ἀντιτείνειν νήπι' ἀντὶ νηπίων.
παριέμεσθα, καὶ φαμεν κακῶς φρονεῖν
τότ', ἀλλ' ἀμεινον νῦν βεβούλευμαι τόδε.
ῳ τέκνα τέκνα, δεῦτε, λείπετε στέγας,
ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε 890
πατέρα μεθ' ἡμῶν, καὶ διαλλάχθηθ' ἄμα
τῆς πρόσθεν ἔχθρας εἰς φίλους μητρὸς μέτα·
σπονδαὶ γὰρ ἡμῖν καὶ μεθέστηκεν χόλος.
λάβεσθε χειρὸς δεξιᾶς.—οἴμοι, κακῶν
ώς ἐννοοῦμαι δή τι τῶν κεκρυμμένων— 895
ἄρ', ὦ τέκν', οὕτω καὶ πολὺν ζῶντες χρόνον
φίλην ὀρέξετ' ὠλένην; τάλαιν' ἐγώ,
ώς ἀρτίδακρύς είμι καὶ φόβου πλέα.
χρόνῳ δὲ νεῦκος πατρὸς ἐξαιρουμένη
ὅψιν τέρειναν τήνδ' ἔπληστα δακρύων. 900

ΧΟ. κάμοὶ κατ' ὅσσων χλωρὸν ὡρμήθη δάκρυ·
καὶ μὴ προβαίη μεῖζον ἢ τὸ νῦν κακόν.

- ΙΑ. αἰνῶ, γύναι, τάδ', οὐδ' ἐκεῖνα μέμφομαι.
 εἰκὸς γὰρ ὁργὰς θῆλυ ποιεῖσθαι γένος,
 γάμους παρεμπολῶντ' ἐπεισάκτους πόσιν. 905
 ἀλλ' εἰς τὸ λῶν σὸν μεθέστηκεν κέαρ,
 ἔγνως δὲ τὴν τικῶσαν ἀλλὰ τῷ χρόνῳ
 βουλήν· γυναικὸς ἕργα ταῦτα σώφρονος.
 ὑμῖν δέ, παῖδες, οὐκ ἀφροντίστως πατὴρ
 πολλὴν ἔθηκε σὺν θεοῖς προμηθίαν. 910
 οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
 τὰ πρῶτ' ἔσεσθαι σὺν κασιγνήτοις ἔτι.
 ἀλλ' αὐξάνεσθε· τἄλλα δ' ἔξεργαζεται
 πατὴρ τε καὶ θεῶν ὄστις ἐστὶν εὔμενής.
 ἴδοιμι δ' ὑμᾶς εὐτραφεῖς ἥβης τέλος 915
 μολόντας, ἔχθρῶν τῶν ἐμῶν ὑπερτέρους.
 αὕτη, τί χλωροῖς δακρύοις τέγγεις κόρας,
 στρέψασα λευκὴν ἔμπαλιν παρηίδα,
 κούκ κάσμένη τόνδ' ἐξ ἐμοῦ δέχῃ λόγον;
- ΜΗ. οὐδέν· τέκνων τῶνδ' ἐννοούμενη πέρι. 920
- ΙΑ. θάρσει νυν· εὖ γὰρ τῶνδε θήσομαι πέρι.
- ΜΗ. δράσω τάδ· οὕτοι σοῦς ἀπιστήσω λόγοις.
 γυνὴ δὲ θῆλυ κάπι δακρύοις ἔφυ.
- ΙΑ. τί δή, τάλαινα, τοῖσδ' ἐπιστένεις τέκνοις;
- ΜΗ. ἔτικτον αὐτούς· ζῆν δ' ὅτ' ἔξηγχου τέκνα, 925
 εἰσῆλθέ μ' οἰκτος, εἰ γενήσεται τάδε.
 ἀλλ' ὡνπερ εἴνεκ' εἰς ἐμοὺς ἥκεις λόγους,
 τὰ μὲν λέλεκται, τῶν δ' ἔγὼ μνήσθήσομαι.
 ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ,
 κάμοὶ τάδ' ἐστὶ λῶστα, γιγνώσκω καλῶς, 930
 μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς
 ναίειν, δοκῶ γὰρ δυσμενής εἶναι δόμοις,
 ἡμεῖς μὲν ἐκ γῆς τῆσδε ἀπαροῦμεν φυγῇ,

παῖδες δ' ὅπως ἀν ἐκτραφῶσι σῆ χερί,
αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα.

935

ΙΑ. οὐκ οἶδ` ἀν εὶ πείσαιμι, πειρᾶσθαι δὲ χρή.

ΜΗ. σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς
γυναικα παῖδας τήνδε μὴ φεύγειν χθόνα.

ΙΑ. μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἔγώ.

ΜΗ. εἴπερ γυναικῶν ἔστι τῶν ἄλλων μία. 940

συλλήψομαι δὲ τοῦδέ σοι κάγὼ πέισου·
πέμψω γὰρ αὐτῇ δῶρ' ἀ καλλιστεύεται
τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἔγώ, πολύ,
λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον,
παῖδας φέροντας. ἄλλ' ὅσον τάχος χρεὼν 945
κόσμον κομίζειν δεῦρο προσπόλων τινά.

εὐδαιμονήσει δ' οὐχ ἔν, ἄλλὰ μυρία,
ἀνδρός τ' ἀρίστου σοῦ τυχοῦσ' ὁμευνέτου,
κεκτημένη τε κόσμον ὃν ποθ' "Ηλιος
πατρὸς πατήρ δίδωσιν ἐκγόνοισιν οῖς." 950
λάζυσθε φερνὰς τάσδε, παῖδες, εἰς χέρας,
καὶ τῇ τυράννῳ μακαρίᾳ νύμφῃ δότε
φέροντες· οὗτοι δῶρα μεμπτὰ δέξεται.

ΙΑ. τί δ', ὡ ματαία, τῶνδε σὰς κενοῖς χέρας;

δοκεῖς σπανίζειν δῶμα βασιλικὸν πέπλων, 955
δοκεῖς δὲ χρυσοῦ; σῶζε, μὴ δίδου τάδε.

εἴπερ γὰρ ἡμᾶς ἀξιοῖ λόγου τινὸς

γυνή, προθήσει χρημάτων, σάφ' οἶδ' ἔγώ.

ΜΗ. μὴ μοι σύ· πείθειν δῶρα καὶ θεοὺς λόγος·

χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς. 960
κείνης ὁ δαίμων, κεῖνα νῦν αὔξει θεός,
νέα τυραννεῖ· τῶν δ' ἐμῶν παίδων φυγὰς
ψυχῆς ἀν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.
ἄλλ', ὡ τέκν', εἰσελθόντε πλουσίους δόμους,

πατρὸς νέαν γυναικα δεσπότιν δ' ἐμήν
ίκετεύετ', ἔξαιτεῖσθε μὴ φεύγειν χθόνα,
κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
εἰς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.
ἴθ' ὡς τάχιστα· μητρὶ δ' ὥν ἐρᾶ τυχεῖν
εὐάγγελοι γένοισθε πράξαντες καλῶς.

965

ΧΟ. ιῦν ἐλπίδες οὐκέτι μοι παίδων ζόας,
οὐκέτι· στείχουσι γὰρ ἐς φόνον ἥδη.
δέξεται νύμφα χρυσέων ἀναδεσμᾶν
δέξεται δύστανος ἄταν·
ξανθῷ δ' ἀμφὶ κόμᾳ θήσει τὸν "Αἰδα
κόσμον αὐτὰ χεροῦν λαβοῦσα.

στρ. α'.

975

πείσει χάρις ἀμβρόσιός τ' αὐγὰ πέπλον ἀντιστρ. α'.
χρυσότευκτόν τε στέφανον περιθέσθαι·
νερτέροις δ' ἥδη πάρα νυμφοκομήσει.
τοῖον εἰς ἔρκος πεσεῖται
καὶ μοῖραν θανάτου δύστανος· ἄταν δ'
οὐχ ὑπεκφεύξεται υ—υ:

980

σὺ δ', ὦ τάλαι, ὦ κακόνυμφε κηδεμῶν τυράν-
νων,

στρ. β'. 985

παισὶν οὐ κατειδὼς
ὅλεθρον βιοτῷ προσάγεις ἀλόχῳ
τε σῷ στυγερὸν θάνατον.
δύστανε μοίρας, ὅσον παροίχει.

990

μεταστένομαι δὲ σὸν ἄλγος, ὦ τάλαινα παί-
δων

ἀντιστρ. β'.

μᾶτερ, ἂ φονεύσεις
τέκνα νυμφιδίων ἔνεκεν λεχέων,
ἄ σοι προλιπὼν ἀνόμως

995

ἄλλᾳ ξυνοικεῖ πόσις συνεύνω.

ΠΑΙ. δέσποιν', ἀφεῦται παῖδες οἵδε σοὶ φυγῆς,
καὶ δῶρα νύμφη Βασιλὶς ἀσμένη χεροῦν
ἔδέξατ'. εἰρήνη δὲ τάκειθεν τέκνοις.
ἢ.

τί συγχυθεῖσ' ἔστηκας ἡνίκ' εὐτυχεῖς
[τί σὴν ἔστρεψας ἐμπαλιν παρηίδα]
κούκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον;

1000

ΜΗ. αἰαῖ.

ΠΑΙ. τάδ' οὐξυνωδὰ τοῖσιν ἔξηγγελμένοις.

ΜΗ. αἰαῖ μάλ' αὐθις.

ΠΑΙ. μῶν τιν' ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου;

1005

ΜΗ. ἥγγειλας οἱ ἥγγειλας· οὐ σὲ μέμφομαι.

ΠΑΙ. τί δὰι κατηφὲς ὅμμα καὶ δακρυρροεῖς;

ΜΗ. πολλή μ' ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ¹
κἀγὼ κακῶς φρονοῦσ' ἐμηχανησάμην.

ΠΑΙ. θύρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι.

1010

ΜΗ. ἄλλους κατάξω πρόσθεν ἡ τάλαιν' ἐγώ.

ΠΑΙ. οὕτοι μόνη σὺ σῶν ἀπεξύγης τέκνων·
κούφως φέρειν χρὴ θυητὸν ὄντα συμφοράς.

ΜΗ. δράσω τάδ'. ἀλλὰ βαῖνε δωμάτων ἔσω,

1015

καὶ παισὶ πόρσυν' οἴα χρὴ καθ' ἡμέραν.
ῳ τέκνα τέκνα, σφῶν μὲν ἔστι δή πόλις
καὶ δῶμ'; ἐνῳ λιπόντες ἀθλίαν ἐμὲ
οἰκήσετ' αἰεὶ μητρὸς ἐστερημένοι·

ἐγὼ δ' ἐς ἄλλην γαῖαν εἴμι δὴ φυγάς,
πρὶν σφῶν ὄνασθαι κάπιδεῖν εὐδαίμονας,
πρὶν λουτρὰ καὶ γυναῖκα καὶ γαμηλίους
εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.

1020

ωδενστάλαια τῆς ἐμῆς αὐθαδίας.

ἄλλως ἄρ' ὑμᾶς, ωδέντεν, ἔξεθρεψάμην,
ἄλλως δὲ ἐμόχθουν καὶ κατεξάνθην πόνοις, 1025
στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας.

ἢ μήν ποθ' ἢ δύστηνος εἰχον ἐλπίδας
πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ
καὶ κατθανοῦσαν χερσὶν εὑριστελεῖν,
ζηλωτὸν ἀνθρώποισι· νῦν δὲ ὅλωλε δὴ 1030

γλυκεῖα φροντίς. σφῶν γάρ ἐστερημένη
λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοί.
ὑμεῖς δὲ μητέρ' οὐκέτ' ὅμμασιν φίλοις
δψεσθ', ἐστὶ ἄλλο σχῆμ' ἀποστάντες βίου.

φεῦ φεῦ· τί προσδέρκεσθέ μ' ὅμμασιν, τέκνα; 1035
τί προσγελάτε τὸν πανύστατον γέλων;

αἰαῖ· τί δράσω; καρδία γὰρ οἴχεται,
γυναικες, ὅμμα φαιδρὸν ὡς εἶδον τέκνων.
οὐκ ἀν δυναίμην· χαιρέτω βουλεύματα
τὰ πρόσθεν· ἄξω παῖδις, ἐκ γαίας ἐμούς. 1040
τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
λυποῦσαν αὐτὴν δὶς τόσα κτᾶσθαι κακά;
οὐ δῆτ' ἔγωγε. χαιρέτω βουλεύματα.

καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν
ἔχθροὺς μεθεῖσα τοὺς ἐμοὺς ἀξημίους; 1045
τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,
τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενί.
χωρεῖτε, παῖδες, εἰς δόμους· ὅτῳ δὲ μὴ
θέμις παρεῖναι τοῖς ἐμοῖσι θύμασιν,
αὐτῷ μελήσει, χεῖρα δ' οὐ διαφθερῶ. 1050
ἄλλα.

μὴ δῆτα, θυμέ, μὴ σύ γ' ἐργάσῃ τάδε·
ἔσασον αὐτούς, ωδένταν, φεῖσαι τέκνων.

έκει μεθ' ήμῶν ζῶντες εὐφρανοῦσί σε.
 μὰ τοὺς παρ' "Αιδη γερτέρους ἀλάστορας,
 οὗτοι ποτ' ἔσται τοῦθ' ὅπως ἔχθροῖς ἐγὼ 1055
 παῖδας παρήσω τοὺς ἐμοὺς καθυβρίσαι.
 [πάντως σφ' ἀνάγκη κατθαιεῖν· ἐπεὶ δὲ χρή,
 ίμεῖς κτενοῦμεν οὕπερ ἔξεφύσαμεν.]
 πάντως πέπρακται ταῦτα κούκ ἐκφεύξεται·
 καὶ δὴ πὶ κρατὶ στέφανος, ἐν πέπλοισι δὲ 1060
 τύμφη τύραννος δλλυται, σάφ' οἶδ' ἐγώ.
 ἀλλ' εἰμι γὰρ δὴ τλημονεστάτην ὁδοῖν,
 καὶ τούσδε πέμψω τλημονεστέραν ἔτι,
 παῖδας προσειπεῖν βούλομαι. δότ', ὥ τέκνα,
 δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα. 1065
 ὥ φιλτάτη χείρ, φίλτατον δέ μοι κάρα
 καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων,
 εὐδαιμονοίτην, ἀλλ' ἔκει· τὰ δ' ἐνθάδε
 πατὴρ ἀφείλετ'. ὥ γλυκεῖα προσβολή,
 ὥ μαλθακὸς χρὼς πινεῦμά θ' ἥδιστον τέκνων. 1070
 χωρεῦτε χωρεῦτ'. οὐκέτ' εἰμὶ προσβλέπειν
 οἴα τε παῖδας, ἀλλὰ νικῶμαι κακοῖς.
 καὶ μανθάνω μὲν οἶα δρασείω κακά·
 θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
 ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς. 1075

ΧΟ. πολλάκις ἥδη διὰ λεπτοτέρων
 μύθων ἔμολον καὶ πρὸς ἀμίλλας
 ἥλθον μείζους ἦ χρὴ γενεὰν
 θῆλυν ἐρευνᾶν·
 ἀλλὰ γὰρ ἔστιν μοῦσα καὶ ἡμῖν 1080
 ἦ προσομιλεῖ σοφίας ἔνεκεν,
 πάσαισι μὲν οὖ· παῦρον δὲ γένος

— μίαν ἐν πολλαῖς εὕροις ἀν ἵσως —
οὐκ ἀπόμουσον τὸ γυναικῶν.

καὶ φημι βροτῶν οἵτινές εἰσιν
πάμπαν ἅπειροι μηδ' ἐφύτευσαν
παῖδας, προφέρειν εἰς εὔτυχίαν
τῶν γειναμένων.

οἱ μὲν ἄτεκνοι, δι' ἀπειροσύνην
εἴθ' ἥδυ βροτοῖς εἴτ' ἀνιαρὸν
παῖδες τελέθουσ' οὐχὶ τυχόντες,
πολλῶν μόχθων ἀπέχονται.

οἶσι δὲ τέκνων ἐστὶν ἐν οἴκοις
γλυκερὸν βλάστημ', ἐσορῷ μελέτῃ
κατατρυχομένους τὸν ἄπαντα χρόιον,
πρῶτον μὲν ὅπως θρέψουσι καλῶς
βίοτόν θ' ὁπόθεν λείψουσι τέκνοις.
ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις
εἴτ' ἐπὶ χρηστοῖς
μοχθοῦσι, τόδ' ἐστὶν ἄδηλον.

ἐν δὲ τὸ πάντων λοίσθιον ἥδη
πᾶσιν κατερῷ θυητοῖσι κακόν·
καὶ δὴ γὰρ ἄλις βίοτόν θ' ηὔρον,
σώματα τ' ἔστι ηβῆν ηλυθε τέκνων,
χρηστοί τ' ἐγένοντ'. εἰ δὲ κυρήσαι,
δαιμῶν οὕτως φροῦδος ἐς "Αιδην
Θάνατος προφέρων σώματα τέκνων.
πῶς οὖν λύει πρὸς τοῖς ἄλλοις
τήνδ' ἔτι λύπην ἀνιαροτάτην
παίδων ἔνεκεν
θυητοῖσι θεοὺς ἐπιβάλλειν;

ΜΗ. φίλαι, πάλαι τοι προσμένουσα τὴν τύχην

1093

1090

1095

1100

1105

1110

καραδοκῶ τὰ κεῖθεν οἱ ἀποβίσεται.
 καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
 στείχοντ' ὅπαδῶν· πνεῦμα δὲ ἡρεθισμένον
 δείκνυσιν ὥσ τι καινὸν ἀγγελεῖ κακόν. 1115

ΑΓΓΕΛΟΣ.

ῳ δεινὸν ἔργον παρανόμως εἰργασμένη
 Μήδεια, φεῦγε φεῦγε, μήτε ναῖαν
 λιποῦσ' ἀπήνην μήτ' ὄχον πεδοστιβῆ.

ΜΗ. τί δὲ ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;
 ΑΓ. ὅλωλεν ἡ τύραννος ἀρτίως κόρη 1120
 Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὕπο.

ΜΗ. κάλλιστον εἶπας μῦθον, ἐν δὲ εὐεργέταις
 τὸ λοιπὸν ἥδη καὶ φίλοις ἐμοῖς ἔσει.

ΑΓ. τί φής; φρονεῖς μὲν ὀρθὰ κού μαίνει, γύναι,
 ἥτις τυράννων ἔστιαν ἡκισμένην 1125
 χαίρεις κλύουσα κού φοβεῖ τὰ τοιάδε;

ΜΗ. ἔχω τι κάγὼ τοῦσι σοῖς ἐναντίον
 λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
 λέξον δὲ ὅπως ὠλοντο· δὶς τόσον γὰρ ἀν
 τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως. 1130

ΑΓ. ἐπεὶ τέκνων σῶν ἥλθε δίπτυχος γονῇ
 σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
 ἵσθημεν οἵπερ σοῦς ἐκάμυομεν κακοῖς
 δμῶες· δι' οἴκων δὲ εὐθὺς ἦν πολὺς λόγος
 σὲ καὶ πόσιν σὸν νεῦκος ἐσπεῖσθαι τὸ πρίν. 1135
 κυνεῖ δὲ μέν τις χεῖρ', δὲ δὲ ξανθὸν κάρα
 παιδῶν· ἔγὼ δὲ καύτὸς ἥδονῆς ὕπο
 στέγας γυναικῶν σὺν τέκνοις ἄμ' ἐσπόμην.
 δέσποινα δὲ ἦν νῦν ἀντὶ σοῦ θαυμάζομεν,
 πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα, 1140

πρόθυμον εἶχ' ὄφθαλμὸν εἰς Ἰάσονα·
 ἔπειτα μέντοι προυκαλύψατ' ὅμματα
 λευκήν τ' ἀπέστρεψεν ἔμπαλιν παρηίδα,
 παιδῶν μυσαχθεῖσ' εἰσόδους· πόσις δὲ σὸς
 ὄργας ἀφήρει καὶ χόλον νεάνιδος 1145
 λέγων τάδ· “οὐ μὴ δυσμενῆς ἔσει φίλοις,
 παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα,
 φίλους νομίζουσ’ οὕσπερ ἀν πόσις σέθεν,
 δέξει δὲ δῶρα καὶ παραιτήσει πατρὸς
 φυγὰς ἀφεῖναι παισὶ τοῖσδ’ ἐμὴν χάριν;” 1150
 ἥ δ’ ὡς ἐσεῖδε κόσμον, οὐκ ἡνέσχετο,
 ἀλλ’ ἦνεσ’ ἀνδρὶ πάντα, καὶ πρὶν ἐκ δόμων
 μακρὰν ἀπεῖναι πατέρα καὶ παῖδας σέθεν,
 λαβοῦσα πέπλους ποικίλους ἡμπίσχετο,
 χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχοις 1155
 λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
 ἄψυχον εἰκὼ προσγελῶσα σώματος.
 κάπειτ’ ἀναστᾶσ’ ἐκ θρόνων διέρχεται
 στέγας, ἀβρῶς τιθεῖσα πάλλευκον πόδα,
 δώροις ὑπερχαίρουσα, πολλὰ πολλάκις 1160
 τένοντ’ ἐσ ὄρθὸν ὅμμασιν σκοπουμένη.
 τούνθένδε μέντοι δεινὸν ἦν θέαμ’ ἵδεῖν·
 χροιὰν γὰρ ἀλλάξασα λεχρία πάλιν
 χωρεῖ τρέμουσα κῶλα, καὶ μόλις φθάνει
 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν. 1165
 καὶ τις γεραιὰ προσπόλων δόξασά που
 ἡ Πανὸς ὄργας ἡ τινος θεῶν μολεῖν
 ἀνωλόλυξε, πρίν γ’ ὄρᾳ διὰ στόμα
 χωροῦντα λευκὸν ἀφρὸν, ὅμμάτων δ’ ἀπὸ
 κόρας στρέφουσαν, αἷμά τ’ οὐκ ἐνὸν χροῖ· 1170
 εἴτ’ ἀντίμολπον ἥκεν ὀλολυγῆς μέγαν

κωκυτόν. εὐθὺς δ' ἡ μὲν εἰς πατρὸς δόμους
ῷρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν,
φράσοντα νύμφης συμφοράς· ἄπασα δὲ
στέγη πυκνοῖσιν ἐκτύπει δραμήμασιν.

1175

ἥδη δ' ἀμείβων κῶλον ἐκπλέθρου δρόμου
ταχὺς βαδιστὴς τερμόνων ἀν ἥπτετο.

ἡ δ' ἔξ ἀναύδου καὶ μύσαντος ὅμματος
δεινὸν στενάξασ' ἡ τάλαιν' ἥγειρετο.

διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο.

1180

χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
θαυμαστὸν ἴει νᾶμα παμφάγου πυρός,
πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
λευκὴν ἔδαπτον σάρκα τῆς δυσδαιμονος.

φεύγει δ' ἀνάξασ' ἐκ θρόνων πυρουμένη,
σείουσα χαίτην κράτα τ' ἄλλοτ' ἄλλοσε,
ῥῖψαι θέλουσα στέφανον· ἀλλ' ἀραρύτως
σύνδεσμα χρυσὸς εἶχε, πυρὶ δ', ἐπεὶ κόμην
ἔσεισε, μᾶλλον δὶς τόσως ἐλάμπετο.

1185

πίτνει δ' ἐς οὐδας συμφορᾶς νικωμένη,
πλὴν τῷ τεκόντι κάρτα δυσμαθὴς ἰδεῖν.
οὔτ' ὁμμάτων γὰρ δῆλος ἦν κατάστασις
οὔτ' εὐφυὲς πρόσωπον, αἷμα δ' ἔξ ἄκρου
ἔσταζε κρατὸς συμπεφυρμένον πυρί,

1190

σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ
γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον,

δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θιγεῖν
νεκροῦν· τύχην γὰρ εἴχομεν διδάσκαλον.

πατὴρ δ' ὁ τλίμων συμφορᾶς ἀγνωσίᾳ
ἄφνω παρελθὼν δῶμα προσπίτνει νεκρῷ.

1200

ῷμωξε δ' εὐθύς, καὶ περιπτύξας δέμας
κυνεῖ προσαυδῶν τοιάδ· “ὦ δύστηνε παῖ,

τίς σ' ὁδὸς ἀτίμως δαιμόνιον ἀπώλεσε;
 τίς τὸν γέροντα τύμβον ὄρφανὸν σέθει
 τίθησιν; οἵμοι, συνθάγοιμι σοι, τέκνον.” 1205
 ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,
 χρῆζων γεραιὸν ἔξαναστῆσαι δέμας
 προσείχεθ’, ὥστε κισσὸς ἔρνεσιν δάφνης,
 λεπτοῖσι πέπλοις, δεινὰ δ’ ἦν παλαιόσματα.
 ὃ μὲν γὰρ ἥθελ’ ἔξαναστῆσαι γόιν,
 ἦ δ’ ἀντελάζυτ’· εἰ δὲ πρὸς Βίαν ἄγοι,
 σάρκας γεραιὰς ἐσπάρασσ’ ἀπ’ ὀστέων.
 χρόνῳ δ’ ἀπέσβη καὶ μεθῆχ’ ὃ δύσμορος
 ψυχὴν· κακοῦ γὰρ οὐκέτ’ ἦν ὑπέρτερος.
 κεῦνται δὲ νεκροὶ παιᾶς τε καὶ γέρων πατὴρ 1215
 πέλας, ποθεινὴ δακρύοισι συμφορά.
 καί μοι τὸ μὲν σὸν ἐκποδῶν ἔστω λόγου·
 γρώσει γὰρ αὐτὴ ζημίας ἀποστροφήν.
 τὰ θυητὰ δ’ οὐ νῦν πρῶτον ἡγοῦμαι σκιάν,
 οὐδὲ ἀν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν 1220
 δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων,
 τούτους μεγίστην μωρίαν ὀφλισκάνειν.
 θυητῶν γὰρ οὐδείς ἔστιν εὐδαίμων ἀνήρ.
 ὅλβου δ’ ἐπιρρυέντος εύτυχέστερος
 ἄλλους γένοιτ’ ἀν ἄλλος, εὐδαίμων δ’ ἀν οὐ. 1225

ΧΟ. ἔοιχ’ ὁ δαίμων πολλὰ τῆδ’ ἐν ἡμέρᾳ
 κακὰ ξυνάπτειν ἐνδίκως Ἰάσονι.
 ὡς τλῆμον, ὡς σου συμφορὰς οἰκτείρομεν,
 κόρη Κρέοντος, ἥτις εἰς “Αἰδου πύλας
 οἴχει γάμων ἔκατι τῶν Ἰάσονος. 1230

ΜΗ. φίλαι, δέδοκται τούργον ὡς τάχιστά μοι
 παιδας κτανούσῃ τῆσδ’ ἀφορμᾶσθαι χθονός,

καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα
ἄλλη φοιεῦσαι δυσμενεστέρᾳ χερί.
πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή, 1235
ἡμεῖς κτενοῦμεν, οὕπερ ἔξεφύσαμεν.
ἀλλ' εἰ' ὁπλίζου, καρδία· τί μέλλομεν
τὰ δεινὰ κάναγκαῖα μὴ πράσσειν κακά;
ἄγ', ω̄ τάλαιπα χεὶρ ἐμή, λαβὲ ξίφος,
λάβ', ἔρπε πρὸς βαλβῆδα λυπηρὰν βίου, 1240
καὶ μὴ κακισθῆς μηδ' ἀναμυησθῆς τέκιων
ώς φίλταθ', ώς ἔτικτες· ἀλλὰ τίνδε γε
λαβοῦ βραχεῖαν ἡμέραν παιδῶν σέθεν,
κάπειτα θρίγνει· καὶ γὰρ εἰ κτενεῖς σφ', ὅμως
φίλοι τ' ἔφυσαν, δυστυχῆς δ' ἐγὼ γυνή. 1245

- ΧΟ. ίὸ Γᾶ τε καὶ παμφαῆς στρ. α'.
ἀκτὶς Ἀελίου, κατίδετ' ἵδετε τὰν
οὐλομέναν γυναῖκα, πρὶν φοινίαν
τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον.
σᾶς γὰρ σπέρμα χρυσέας γονᾶς 1250
ἔβλαστεν, θεοῦ δ' αἷμα πέδοι πίτνειν
φόβος ὑπ' ἀνέρων.
ἀλλά νιν, ω̄ φάος διογενές, κάτειρ-
γε κατάπαυσον, ἔξελ' οἴκων φονῶ-
σαν ἀλαόν τ' Ἐριψὺν ὑπ' ἀλαστόρων. 1255
- μάταν μόχθος ἔρρει τέκνων· ἀντιστρ. α'.
μάταν δὴ γένος φίλιον ἔτεκες, ω̄
κυανεᾶν λιποῦσα Συμπληγάδων
πετρᾶν ἀξενωτάταν εἰσβολάν.
δειλαία, τί σοι φρενῶν βαρὺς 1260
χόλος προσπίτνει καὶ ζαμενῆς φόνου
φόνος ἀμείβεται;

χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-
σματ' ἐπὶ γαῖαν αὐτοφόνταις ξυνῳ-
δὰ θεόθεν πίτνει τ' ἐπὶ δόμοις ἄχη.

1265

ΠΑΙΣ Α.

οἵμοι, τί δράσω; ποῖ φύγω μητρὸς χέρας;

ΠΑΙΣ Β.

οὐκ οἶδ', ἀδελφὲ φίλτατ'· ὀλλύμεσθα γάρ.

ΧΟ. ἀκούεις βοὰν ἀκούεις τέκνων; στρ. β'.

ἰὼ τλάμον, ὥς κακοτυχὲς γύναι.

ὥς θερμόβουλον σπλάγχνον . . .

1270

παρέλθω δόμους; ἀρήξαι φόνου
δοκεῖ μοι τέκνοις.

ΠΑΙΔΕΣ.

ναί, πρὸς θεῶν, ἀρήξατ'· ἐν δέοντι γάρ·

ώς ἐγγὺς ἥδη γ' ἐσμὲν ἀρκύων ξίφους.

1275

ΧΟ. τάλαιν', ως ἄρ' ἡσθα πέτρος ἢ σίδα-
ρος, ἄτις τέκνων ὃν ἔτεκες
ἄροτον αὐτόχειρι μοίρᾳ κτενεῖς.

μίαν δὴ κλύω μίαν τῶν πάρος ἀντιστρ. β'.

γυναῖκ' ἐν φίλοις χέρα βαλεῦν τέκνοις,

1280

Ίνῳ μανεῖσαν ἐκ θεῶν, ὅθ' ἡ Διὸς

δάμαρ νιν ἐξέπεμψε δωμάτων ἄλη.

πίτνει δ' ἀ τάλαιν' ἐς ἄλμαν φόνῳ
τέκνων δυσσεβεῖ,

ἀκτῆς ὑπερτείνασα ποντίας πόδα,

1285

δυοῖν τε παιδοιν συνθανοῦσ' ἀπόλλυται.

τί δῆτ' οὖν γένοιτ' ἀν ἔτι δεινόν; ὥ

γυναικῶν λέχος πολύπονου,
ὅσα βροτοῖς ἔρεξας ἥδη κακά.

- IA. γυναικεῖς, αἱ τῆσδ' ἐγγὺς ἔστατε στέγης, 1290
ἀρ̄' ἐν δόμοισιν ἡ τὰ δείν' εἰργασμένη
Μῆδεια τοῦσδ' ἔτ', ἡ μεθέστηκεν φυγῇ;
δεῖ γάρ νιν ἥτοι γῆς σφε κρυφθῆναι κάτω,
ἡ πτηγὸν ἄραι σῶμ' ἐς αἴθέρος βάθος,
εἰ μὴ τυράννων δώμασιν δώσει δίκην. 1295
πέποιθ' ἀποκτείνασα κοιράνους χθονὸς
ἀθῷος αὐτῇ τῶνδε φεύξεσθαι δόμων;
ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὡς τέκνων ἔχω,
κείνην μὲν οὓς ἔδρασεν ἔρξουσιν κακῶς,
ἔμῶν δὲ παίδων ἥλθον ἐκσῶσαι βίον, 1300
μή μοί τι δράσωσ' οἱ προσήκοντες γένει,
μητρῶον ἐκπράσσοντες ἀνόσιον φόνον.
- XO. ὦ τλῆμον, οὐκ οἰσθ' οἵ κακῶν ἐλήλυθας,
Ἴασον· οὐ γὰρ τούσδ' ἀν ἐφθέγξω λόγους.
- IA. τί δ' ἔστιν; οὐ που κάμ' ἀποκτεῖναι θέλει; 1305
XO. παῖδες τεθνᾶσι χειρὶ μητρῷα σέθεν.
- IA. οἵμοι τί λέξεις; ὡς μ' ἀπώλεσας, γύναι.
- XO. ώς οὐκέτ' ὅντων σῶν τέκνων φρόντιζε δή.
- IA. ποῦ γάρ νιν ἔκτειν'; ἐντὸς ἡ ἔξωθεν δόμων;
- XO. πύλας ἀνοίξας σῶν τέκνων ὅψει φόνου. 1310
IA. χαλάτε κλῆδας ὡς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἀρμούς, ως ἵδω διπλοῦν κακόν,
τοὺς μὲν θανόντας, τὴν δὲ τίσωμαι φόνῳ.
- MH. τί τάσδε κινεῖς κάναμοχλεύεις πύλας,
νεκροὺς ἐρευνῶν κάμε τὴν εἰργασμένην; 1315
παῦσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρείαν ἔχεις,
λέγ' εἴ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτέ.
τοιόνδ' ὅχημα πατρὸς "Ηλιος πατὴρ

δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός.

- ΙΑ. ὁ μῖσος, ὁ μέγιστον ἔχθιστη γύναι
θεοῖς τε κάμοὶ παντί τ' ἀνθρώπων γένει,
ἥτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος
ἔτλης τεκοῦσα κάμ' ἀπαιδ' ἀπώλεσας.
καὶ ταῦτα δράσασ' ἥλιον τε προσβλέπεις
καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον. 1325
ὅλοι· ἐγὼ δὲ νῦν φρονῶ, τότε οὐ φρονῶν,
ὅτε ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς
“Ελλην” ἐς οἴκου ἡγόμην, κακὸν μέγα,
πατρὸς τε καὶ γῆς προσότιν ἡ σ' ἐθρέψατο.
τῶν σῶν ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί· 1330
κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον,
τὸ καλλίπρωρον εἰσέβης Ἀργοῦς σκάφος.
ἡρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
εὐνῆς ἔκατι καὶ λέχους σφ' ἀπώλεσας. 1335
οὐκ ἔστιν ἥτις τοῦτ' ἀν ‘Ελληνὶς γυνὴ
ἔτλη ποθ', ὁν γε πρόσθεν ἡξίουν ἐγὼ
γῆμαί σε, κῆδος ἔχθρὸν δλέθριόν τ' ἐμοί,
λέαιναν, οὐ γυναῖκα, τῆς Τυρσηνίδος
Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν. 1340
ἀλλ' οὐ γὰρ ἄν σε μυρίοις δινείδεσι
δάκοιμι· τοιόνδ' ἐμπέφυκέ σοι θράσος·
ἔρρ', αἰσχροποιὲ καὶ τέκνων μιαιφόνε.
ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,
ὅς οὔτε λέκτρων νεογάμων διήσομαι,
οὐ παῖδας οὓς ἔφυσα καύξεθρεψάμην
ἔξω προσειπεῖν ζῶντας, ἀλλ' ἀπώλεσα. 1345
ΜΗ. μακρὰν ἄν ἔξέτεινα τοῖσδ' ἐναντίον
λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἡπίστατο

οἵ ἔξ ἐμοῦ πέπονθας οἴά τ' εἰργάσω· 1350
 σὺ δ' οὐκ ἔμελλες τάμ' ἀτιμάσας λέχη
 τερπνὸν διάξειν βίοτον ἐγγελῶν ἐμοὶ
 οὐδ' ἡ τύραννος, οὐδὲ ὁ σοὶ προσθεὶς γάμους
 Κρέων, ἄτιμον τῆσδέ μ' ἐκβαλὼν χθονός.
 πρὸς ταῦτα καὶ λέαιναν, εἰ βούλει, κάλει 1355
 καὶ Σκύλλαν ἡ Τυρσηνὸν φέκησεν πέτρον·
 τῆς σῆς γάρ, ὡς χρή, καρδίας ἀνθηψάμην.

- IA. καντή γε λυπεῖ καὶ κακῶν κοινωνὸς εἶ.
 MH. σάφ' ἵσθι· λύει δ' ἄλγος, ἦν σὺ μὴ γγελᾶς.
 IA. ω τέκνα, μητρὸς ώς κακῆς ἐκύρσατε. 1360
 MH. ω παῖδες, ώς ὥλεσθε πατρῷᾳ νόσῳ.
 IA. οὔτοι ννν ἡμὴ δεξιά σφ' ἀπώλεσεν.
 MH. ἀλλ' ὕβρις οἴ τε σοὶ νεοδμῆτες γάμοι.
 IA. λέχους σφέ γ' ἡξίωσας εὗνεκα κτανεῖν;
 MH. σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖ;
 IA. ἥτις γε σώφρων· σοὶ δὲ πάντ' ἐστὶν κακά.
 MH. οἴδ' οὐκέτ' εἰσί· τοῦτο γάρ σε δήξεται.
 IA. οἴδ' εἰσὶν ὡμοὶ σῷ κάρᾳ μιάστορες.
 MH. ἵσασιν ὅστις ἥρξε πημονῆς θεοί.
 IA. ἵσασι δῆτα σήν γ' ἀπόπτυστον φρένα. 1370
 MH. στύγει· πικρὰν δὲ βάξιν ἔχθαιρω σέθεν.
 IA. καὶ μὴν ἐγὼ σήν· ῥάδιοι δ' ἀπαλλαγαί.
 MH. πῶς οὖν; τί δράσω; κάρτα γὰρ κάγὼ θέλω.
 IA. θάψαι νεκρούς μοι τούσδε καὶ κλαύσαι πάρες.
 MH. οὐ δῆτ', ἐπεὶ σφᾶς τῇδ' ἐγὼ θάψω χερί, 1375
 φέρουσ' ἐς "Ηρας τέμενος Ἀκραίας θεοῦ,
 ώς μή τις αὐτοὺς πολεμίων καθυβρίσῃ,
 τύμβους ἀνασπῶν· γῆ δὲ τῇδε Σισύφου
 σεμνὴν ἑορτὴν καὶ τέλη προσάφομαι
 τὸ λοιπὸν ἀντὶ τοῦτο δυσσεβοῦς φόνου. 1380

αύτὴ δὲ γαῖαν εἶμι τὴν Ἐρεχθέως,
Αἰγεῖ συνοικήσουσα τῷ Πανδίονος.

σὺ δ', ὥσπερ εἴκος, κατθανεῖ κακὸς κακῶς,
[Ἄργοντος κάρα σὸν λειψάνῳ πεπληγμένος]
πικρὰς τελευτὰς τῶν νέων γάμων ἴδων.

1385

ΙΑ. ἀλλά σ' ἐρινὺς ὀλέσειε τέκνων
φονία τε Δίκη.

ΜΗ. τίς δὲ κλύει σου θεὸς ἢ δαίμων,
τοῦ ψειδόρκου καὶ ξειναπάτου;

ΙΑ. φεῦ φεῦ, μυσταρὰ καὶ παιδολέτορ.

1390

ΜΗ. στεῖχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.

ΙΑ. στείχω, δισσῶν γ' ἄμορός τέκνων.

ΜΗ. οὕπω θρηνεῖς· μένε καὶ γῆρας.

ΙΑ. ὡς τέκνα φίλτατα.

ΜΗ. μητρὶ γε, σοὶ δ' οὐ.

ΙΑ. κᾱπτειτ' ἔκανες;

ΜΗ. σέ γε πημαίνουσ'.
1395

ΙΑ. ὥμοι, φιλίου χρήζω στόματος
παιδῶν ὁ τάλας προσπτύξασθαι.

ΜΗ. νῦν σφε προσαυδᾶς, νῦν ἀσπάζει,
τότ' ἀπωσάμενος.

ΙΑ. δόσ μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.
1400

ΜΗ. οὐκ ἔστι· μάτην ἔπος ἔρριπται.

ΙΑ. Ζεῦ, τάδ' ἀκούεις ὡς ἀπελαυνόμεθ',
οἵα τε πάσχομεν ἐκ τῆς μυσταρᾶς
καὶ παιδοφόνου τῆσδε λεαίνης;
ἀλλ' ὅπόσον γοῦν πάρα καὶ δύναμαι,
τάδε καὶ θρηνῶ κάπιθεάζω,
μαρτυρόμενος δαίμονας ὡς μοι
τέκν' ἀποκτείνασ' ἀποκωλύεις
1405

ψαῦσαι τε χεροῖν θάψαι τε νεκρούς,
οὓς μήποτ' ἐγὼ φύσας ὅφελον
πρὸς σοῦ φθιμένους ἐπιδέσθαι.

1410

ΧΟ. πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ,
πολλὰ δ' ἀέλπτως κραίνοντες θεοί·
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πόρον ηὗρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1415

NOTES.

(*Gr. Gr. stands for Goodwin's Greek Grammar to the pages of which reference is made.*)

The Prologue ll. 1—30. The opening strikes a note of pathos, which at once awakens our interest. The first lines εἴθ' ὥφελ' Ἀργοῦς κτλ. were praised by the ancient critics, ἐπαινεῖται δὲ ἡ εἰσβολὴ (the first line) καὶ ἡ ἐπεξεργασία (the continuation) says the author of the *ὑπόθεσις*. The structure of this prologue is very good. After briefly adverting to the previous adventures of Medea and Jason, the Nurse soliloquizes on the state of affairs at the present juncture. In evident uneasiness she mentions the faithless conduct of Jason, and expresses anxiety as to what her mistress may do—δέδοικα δ' αὐτὴν μῆ τι βουλεύση νέον (37). The entrance of the Παιδαγωγός (49) leads to a dialogue, from which it speedily appears that the situation is worse even than the Nurse had feared. Kreon has determined to banish Medea and her children from their adopted home (*γῆς ἐλᾶν Κορινθίας*, 70). This is the moment at which the action of the play begins. The king's decree furnishes the motive which rouses Medea from brooding in seclusion over the wrongs she has suffered, spurs her to action, and inspires her to plan and execute a terrible revenge.

The scene is laid before the dwelling of Medea at Korinth.

1—6. εἴθ' ὥφελ' Ἀργοῦς κτλ. ‘Oh! would to Heaven the Argonaut had winged its way through the Clashing Rocks that loom blue in haze to the Kolchian land, and never in the glens of Pelion the axe-hewn pine had fallen, nor furnished with oars the heroes' hands who went forth at Pelias' bidding on the quest of the Golden Fleece.’ For the use of ὥφελον with aor. infin. to express a wish referring to the

past, and therefore unattainable, see Gr. Gr. 290. In Homer, ὡς often precedes ὥφελον: occasionally in Attic poetry, as Aristophanes *frogs* 955 ὡς πρὸν διδάξαι γ' ὥφελες μέσος διαρραγήναι. With this wish of the Nurse, cf. Kallimachus *ep.* 19 ὥφελε μηδ' ἐγένοντο θοαὶ νέες· οὐ γὰρ ἀν τὴν ἡμεῖς | παιδα Διοκλείδου Σώπολιν ἔστενομεν, and *frag.* 455 of the same author ἀβάλε μηδ' ἀβόλησαν *utinam ne obviam quidem facti essent*, which, possibly, is said by Medea with reference to the Argonauts: see Schneider *ad loc.* Cf. also *infr.* 1413 n. Ἀργοῦς σκάφος 'the ship Argo' (*infr.* 476 Ἀργῷον σκάφος), a poetical genitive, like ἄστυ Τροίας *Hec.* 929. Gr. Gr. 220. Cf. *infr.* 1332. διαπτάσθαι the tragedians (like Homer) sometimes employ the forms ἐπτάμην, πτάσθαι, πτάμενος; in comedy only ἐπτόμην is used, except of course where the tragic style is being parodied: see Cobet *VL.* p. 305. The wrong accentuation διαπτᾶσθαι exhibited here by inferior MSS. may be compared with the frequently occurring error πρᾶσθαι for πρᾶσθαι. Κόλχων ἐς αἰαν Introd. p. xv *fin.* κυανέας Συμπληγάδας (in the singular *Iph.* T. 241 κυανέαν Συμπληγάδα πλάτη φιγόντες. *Androm.* 795. Cf. *infr.* 433, 1258) the clashing rocks through which the Argonauts passed. These were identified with the Πλαγκταὶ mentioned by Homer μ. 61. Thus Herodotus 4. 85 (the Skythian expedition of Dareius), ἐπλωε ἐπὶ τὰς Κυανέας καλεομένας, τὰς πρότερον Πλαγκτὰς "Ελληνές φασι εἶναι. Theokritus *id.* 13. 22 refers to them as κυαναέαν συνδρομάδων. Simonides *frag.* 30 [36] has συνορμάδες (unless indeed we should read συνδρομάδες, as suggested by W. Christ on Pindar *Pyth.* 4. 250). Cf. Apollonius Rhodius 2. 596 ἐν δ' ἄρα μέσοις Πληγάσι δινήσι εἶχεν ρόος. So Ovid *am.* 2. 11. 3 quae concurrentes inter temeraria cautes Conspicuum fulvo vellere vexit ovem. Valerius Flaccus 4. 561 errantesque per altum Cyaneas. When Jason and his company reached the Thracian coast (Φινεῖδας ἀύπνους ἀκτάς *Iph.* T. 422) the blind king Phineus, in return for his release from the molestation of the Harpies, instructed the Argonauts how to escape being crushed by the rocks. Euphemos allowed a pigeon to fly between, causing them to clash together, ἄκρα δ' ἔκοψαν | οὐραῖα πτερὰ ταύγε πελειάδος· ἡ δ' ἀπόρουσεν | ἀσκηθήσ. Ap. Rhod. 2. 571. Thereupon, at the moment when the rocks were opening out again, the Argo was rowed swiftly through. (The suggestion of this fanciful notion possibly came from Homer μ. 62.) This was the end of the Symplegades, which henceforward were fixed immoveably. Pindar *Pyth.* 4. 208. The fable of the Clashing Rocks may have originated from the illusion of motion produced by a changing perspective when a ship is sailing

among rocks and islands. Most people have been struck by the curious manner in which cliffs appear to open, as one sails up to a narrow passage often quite invisible until the last moment. This illusory effect of motion may account for the name *πλωταὶ* given to islands, v. *schoL ad Ap. Rhod.* 2. 297 αἱ Πλωταὶ νῆσοι μετωνομάσθησαν Στροφάδες.

3. Πηδλου cf. Propertius 3. 22. 11 tuque tuo Colchum propellas remige Phasim Peliacaque trabis totum iter ipse legas.

4f. τρητεῖσα πεύκη cf. *Ilel.* 229 φεῦ φεῦ τίς... ἔταιε τὰν δακ, νέσσαν Ἰλιώ πεύκαν; ἐνθει δλημενον σκάφος συναρμότας δ Παμιδης ἐπλευσε κτλ. Val. Flaccus 5. 436 *texitur Aigae pinus Pagasana securi.* ἀνδρῶν ἀριστέων 'heroes,' cf. *Iph. A.* 28, Theokr. *id.* 13. 17 τὸ χρύσειον ἐπλει μετὰ κῶς Ἰήσων | Αἰσοιδᾶς, οἱ δ' αὐτῷ ἀριστῆσες συνέποντο. In the funeral oration ascribed to Demosthenes p. 1392 οἱ μὲν ἐξ ἀπάσης τῆς Ἑλλάδος ὄντες ἀριστεῖς δέκ' ἔτη τῆς Λασίας ἐν χωρίον πολιορκοῦντες μόλις εἷλον, the use of this Ionic and old-Attic word, which might otherwise be one of the arguments against the genuineness of the speech, is natural and effective in an oratorical allusion to the ancient tale of Troy. See Rutherford *N. Phryn.* p. 30. πάγχρυστον δέρος, *Introd.* p. xvi, cf. *Ap. Rhod.* 3. 1060. *infr.* 480.

7f. πύργος the simple accus. as *infr.* 668, 682. ἐκπλαγεῖσα ('smitten'), almost a technical word for falling violently in love (though used also of other emotions, fear, wonder, etc.), cf. Hermesianax (of Antimachus the lover of Lyde) Λύδης δ' Ἀντίμαχος Λυσήδος ἐκ μὲν ἔρωτος | πληγεῖς Πακτώλου βένμ' ἐπέβη ποταμοῦ. *infr.* 536, 639.

11 ff. ἀνδάνοντα μὲν κτλ. 'being well received by the citizens to whose country she came in her flight, and herself obedient to Jason's every wish,—and that is security stronger than all, harmony 'twixt wife and husband.' With this picture is contrasted νῦν δ' ἐχθρὰ πάντα κτλ. (16). *φυγὴ* goes with ἀφίκετο, and by its position emphasizes πολιτῶν, which (as Weil observes) is here not superfluous, but distinguishes her position on first arriving at Korinth—a homeless fugitive dependent on the good will of the inhabitants for permission to make their city her new abode. Cf. Medea's own remark *infr.* 222 χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει. The unusual attraction from the dative (*πολίτας*) is justified by the avoidance of an awkward and obscure collocation of datives, consequent upon the rhetorical juxtaposition of *φυγὴ* and *πολιτῶν*. In ἀνδάνοντα a hint is given (as at *infr.* 138, 182) which serves to prepare us for Medea's request to the Korinthian ladies (259) not to breathe a word of her designs. ὅταν introduces a definition, as

Suhrb. 312 τὸ γάρ τοι συνέχον ἀνθρώπων πόλεις | τοῦτ' ἔσθ', θταν τις τοὺς νύμους σώζη καλῶς. [Among proposed alterations of the text are ἀνδάνουσα πρὶν Steup (adopted by Prinz). ἀνδάνουσι (dat. partic.) μὲν, αὗτη δὲ κτλ.—line 12 being struck out—Kvičala. φυγὰς πολίταις Pierson. φύσει Wyttenbach. δργῆ Musgrave. φλη K. Hartung.]

πάντα ‘in everything,’ adverbial. Cf. Eur. *El.* 1052 πάντα συγχωρεῖν πόσει.

16. νοστεῖ τὰ φίλτατα ‘love’s bonds grow weak.’

21. βοᾷ μὲν—ἀν. δὲ see on *infr.* 99. δεξιᾶς πίστιν μ. the solemn pledge of the clasped right hand: cf. Homer B. 341. It was a precept (*σύμβολον*) of Pythagoras μὴ ῥάδιως δεξιὰν ἐμβάλλειν. Diog. Laert. 8.

1. 17. So *Iph. A.* 57 δεξιὰς τε συμβαλεῖν: cf. Ovid *Heroid.* 2. 31. Similarly in ratifying an agreement Xenophon *anab.* 2. 3. 28 ταῦτα ἔδοξε καὶ ὡμοσαν καὶ δεξιὰς ἔδοσαν, cf. Aristotle *Aθ. πολ.* 18 πεισας αὐτῷ τὸν Ἰππλαν δοῦναι τὴν δεξιὰν πίστεως χάριν. Ap. Rhod. 4. 99. See also the ceremony described by Tacitus *ann.* 12. 47.

25. τὸν πάντα ‘all that time since first she learnt’ etc. cf. Aesch. *P. V.* 94 τὸν μυριέτη χρόνον ἀθλεύσω. *infr.* 1095. συντήκουσα as well as ὑφεῖσα governs σῶμα. The active *συντήκουσα* (as *Orest.* 134 ὅμμα δ' ἐκτήξουσ' ἐμὸν | δακρύοις. *infr.* 141) furnishes here an example of a Gk. idiom which may be illustrated by *infr.* 900 (ὅψιν τέρειναν τὴνδ' ἐπλησσα δακρύων ‘mine eyes fill with tears as you see’), a change of state being spoken of as caused by the person affected: cf. *Hel.* 456 τὶ βλέφαρα τέγγεις δάκρυσι; *ib.* 672. Aristoph. *Thesm.* 3 πρὶν τὸν σπλῆνα κομιδῇ μ' ἐκβαλεῖν. *Iph. A.* 187 φουίσσειν παρητδα. Theokr. *id.* 15. 85. *infr.* 1163. So Juvenal 5. 29 ligulas dimittere. Cicero *de or.* 2. 88.

26. ἦσθετ’ ἡδικημένη supplementary participle, as *infr.* 74, 350. Gr. Gr. 304.

28. ὡς i.e. ‘no more than any stone does she heed her friends’ etc. πέτρος cf. (with Valckenaer) *Androm.* 537 τὶ με προσπίτνεις, ἀλλαν πέτραν ἡ κῦμα λιταῖς ὡς ἰκετεύων; Vergil *Aen.* 6. 470 f.

30. ἦν μή ποτε=πλὴν ὅταν constructione minus usitata (Elmsl.). Cf. however Herodas *mim.* 3. 17 κῆν μήκοτ' αὐτὴν κτλ. ‘even when he does not’ etc. Probably it is a colloquialism, giving a touch of homely colour to the Nurse’s speech: cf. the conversational πῶς δοκεῖς; of the Nurse in *Hippol.* 446. See also *infr.* 1007.

33. ἀτιμάσσας ἔχει here, as often, equivalent to a perfect. Sometimes ἔχειν in these phrases has the force of ‘keep,’ as *infr.* 90 ἐρημώσας ἔχε. Cf. Shilleto on Thukyd. 1. 30 (δήσαντες εἶχον). In poetry a periphrastic

future perfect is formed by the aor. participle and ἔσομαι, e.g. Soph. *Antig.* 1067 ἀντιδοὺς ἔσει.

34 f. ἔγνωκε 'and now she realizes,' cf. *infr.* 85. Lysias *or.* 13. 13 ἥλθε φέρων εἰρήνην τοιαύτην ἦν ἡμεῖς ἐργῷ μαθόντες ἔγνώκαμεν. οἷον κτλ. 'what it means not to forfeit' etc. cf. *infr.* 328, 650. *Phoiniss.* 387. μὴ ἀπολείπεσθαι = μὴ στερηθῆται (Elmsl.). Cf. Eur. *El.* 1310 τῶν σῶν εὐθὺς φύλατρων στέρουμαι | καὶ σ' ἀπολείψω σοῦ λειπόμενος. For the crasis, cf. Soph. *El.* 1168. The insin. without article as Aesch. *Ag.* 191 καὶ παρ' ἀκοντας ἥλθε σωφροεῖν. Thukyd. 2. 35 ὡς καλὸν...ἀγορεύεσθαι αὐτὸν.

38 f. βαρεῖα κτλ. 'dangerous is her temper,' cf. Soph. *O. T.* 546 δυσμενῆ γάρ καὶ βαρύν σ' ηὔρηκ' ἐμοί. πάσχοντα cf. *supr.* 26.

[38—43. Lines 40, 41 recur *infr.* 379, 80 ἡ θηκτὸν ὥσω κτλ. There they are in place; but here δι' ἥπατος is obscure; and in l. 42 τύραννον as τὴν τύραννον 'the princess' is again obscure, nor does the next line harmonize with what follows. G. Dindorf and Heimsoeth bracket ll. 38—43. Musgrave had already condemned l. 41, and Hermann ll. 41—43.]

44. συμβαλὼν ἔχθρ. *infr.* 521.

45 f. καλλίνικον οἴστεται 'win a prize of success,' cf. τὸ καλλίνικον Pindar *Nem.* 3. 18. In *Iph. T.* 12 Eur. has τὸν καλλίνικον στέφανον λαβεῖν. ἀλλ' οὐδεὶς 'But here are' etc. So with infinitive following, *Hippol.* 294 γυναικες αἱδε συγκαθιστάναι νόσον. οὐδὲν ἔννοούμ. v. on *infr.* 154.

49. The Παιδαγωγός comes forward accompanied by Medea's two children, Mermerus and Pheres. Introd. p. xvi. παλαιὸν οἴκων κ. δ. ἐμῆς 'thou ancient chattel of my mistress' house,' παλαιὸς in the sense of 'old and trusted'; cf. *Alkest.* 212 σὺ δ' εἰ παλαιὸς δεσπόταις ἐμοῖς φίλος. *Hec.* 609 ἀρχαῖα λάτρι. The genitive δεσποίνης depends on the subst. + possess. genitive οἴκων—κτῆμα, cf. Soph. *Phil.* 489 πρὸς τὰ Χαλκώδοντος Εὐβοϊας σταθμά. A rather different class of cases should be noted in which one genitive has a *limiting* force, as Κρατίνου γλώττης βακχεῖα Ar. *frogs* 357, where γλώττης is added to show that βακχεῖα is used in a metaphorical sense, and with a similar effect πολλοῖς διαύλοις κυμάτων φορούμενος Eur. *Hec.* 29. So Aesch. *Choeph.* 181 καρδίας κλυδώνιον χολῆς, the genitive having the limiting force which is sometimes given by an adjective, e.g. *Sept.* 64 κῦμα χερσαῖον στρατοῦ. See Lobeck on Soph. *Aias* 309. Cf. also on *infr.* 361.

52. σοῦ μόνη λείπεσθαι 'consent to be left to herself without thy support,' cf. Soph. *Ai.* 460 λιπὼν ἔδρας μόνους τ' Ἀτρεῖδας 'leaving them bereft of my aid.'

55. **κακῶς πίτνοντα** a metaphor from dice, so Aesch. *Ag.* 32 τὰ δεσποτῶν γάρ εὐ πεσόντα θήσομαι. Also εὐβόλως ἔχειν. Cf. the verb εὐκυβεῖν and *Ion* 412 μεταπέσοι βελτίστα. Anth. P. 5. 25.

58. **μολούσῃ** an irregularity, the dative following as though ὑπῆλθε μοι or ἵμερος ἦν μοι had preceded: so in *Iph.* A. 491 ἀλλως τέ μ' ἔλεος τῆς ταλαιπώρου κόρης | εἰσῆλθε συγγένειαν ἐννοουμένῳ. Distinguish this rare license from the common idiom of a dative followed by a participle in the accusative agreeing with the implied subject of an infinitive, e.g. *infr.* 739 ἐμοὶ τε γάρ τάδ' ἔστιν ἀσφαλέστατα | σκῆψιν τιν' ἔχθροῖς σοῖς ἔχοντα δεικνύναι. So 810 (see note), 1233.

60. **ζηλῶ σε** ‘happy man!’, ironical: like οὐ ζηλῶ Aristoph. *Thesm.* 1118. So **μακαρίζειν** Thukyd. 5. 105.

61. **ὦ μῶρος** ‘imprudent one!’, **μῶρος** here of two terminations: cf. *infr.* 432 n., 1192, 1372. So the Παιδαγωγὸς in Soph. *El.* 1326 says with the freedom of a privileged servant ὦ πλεῖστα μῶροι καὶ φρενῶν τητώμενοι, and *infr.* 954 Jason in surprise asks τί δ', ὦ μάταιο, τῶνδε σὰς κενοῖς χέρας; cf. *infr.* 152, 333, 613 (*μωρανεῖς*), Soph. *Trach.* 888. The meaning ‘wanton’ (undoubtedly often conveyed by both **μῶρος** and **μάταιος**), which some editors support, is inappropriate here. The Παιδαγωγὸς exclaims at the unwise indulgence of grief—for there is worse misfortune in store. How will she endure that? In 456 **μωρίας** ‘perverse folly’ is explained by the following λέγουσα **κακῶς τυράννους**, defying the powerful instead of attempting to conciliate them. **δεσπότας** ‘one's betters,’ generalizing plural, which is always masculine, e.g. Aesch. *Choeph.* 685 (Orestes speaking to Klytaemnestra) τοῖς κ. καὶ προσήκουσιν. *infr.* 818 **δεσπόταις**.

64. **μετέγνων** ‘I revoke,’ the aor. of verbs signifying emotion is often thus used in tragedy, *infr.* 702 ἐπήνεσα, 786 φύωξα, 223 ὕνεσα, 1005 δόξης ἐσφάλην. *Herc. fur.* 177 ἡρόμην.

The access of feeling, etc. takes place before its expression in words. Plato sometimes uses the aorist in this way, e.g. *rep.* 348 e (οὐκ ἀγνοῶ ὅτι βούλει λέγειν, ἀλλὰ τόδε | ἐθαύμασα εἰ κτλ.).

(Cf. also *infr.* 736 πολλὴν ἔδειξας κ.τ.λ. where the corresponding tense in English is the present, ‘you display.’ So 214 ἐξῆλθον.)

66. **σιγὴν θήσομαι** as the tragedians use τίθεσθαι for ποιεῖσθαι in the Ionic and epic manner, this is equiv. to **σιγὴν ποιήσομαι**, i.e. **σιγήσομαι**: cf. *infr.* 904 ὄργας ποιεῖσθαι. See *infr.* 375: cf. *infr.* 383.

67 ff. οὐ δοκῶν κλίνειν ‘pretending not to hear,’ cf. Aristoph. *Plutus* 837 οἱ δ' ἐξετρέποντο κούκ ἔδόκοιν ὄρᾶν μ' ἔτι. Eur. *El.* 925 ἀλγιστα δ' ἄκεις οὐ δοκῶν οἰκεῖν **κακῶς** ‘though you pretended your life

was happy.' Cf. *Hippol.* 119 μὴ δόκει τούτου κλέψιν, and the maxim in Aesch. *P. V.* 401 κέρδοστον εὐ φρονοῦντα μὴ δοξεῖν φρογάν. πεσσοὺς seems to mean not (as the *schol.* takes it) 'the place where draughts are played'; like ἐλθὼν εἰς τὸν τυρόν 'the cheese-market' Lysias *or.* 23: εἰς τὰ σκύροδα (Eupolis), ἐν τῷ μάρῳ (Aristoph.), etc.; but simply 'draught-playing' in the abstract. I agree with Wecklein in connecting ἔνθα δὴ κτλ. with προσελθόν, but regard πεσσοὺς as thrown forward and depending for its government on προσελθὼν instead of θάσσοντες παλζοντι, or the like, for which θάσσοντι is substituted. Reiske suggests that stone columns, *columellae saxae quibus arer fontis et suggestus eius qui procul dubio fuit saxus cingebatur*, surrounding the fountain of Peirene are meant. In that case however one would expect some further indication to have been given in the text. Ένθα δὴ 'just where,' δὴ is often thus added to emphasize relative words, *Iph. A.* 547 (ὅθι δὴ), Aesch. *Eum.* 3 (ἢ δὴ), etc. παλαίτατοι cf. Cicero *de senect.* 16 *nobis senibus ex lusionibus multis talos relinquant et tesseras* (Klotz).

69. ἀμφὶ cf. Eur. *Suppl.* 391 στρατὸς δὲ θάσσοι κάξετάξεται παρῶν | Καλλίχορον ἀμφὶ σεμνὸν εὐτρεπῆς ὅδε. The epithet σεμνὸς refers to the divine character of the elements, as ὁῖος αἰθήρ, ιερὸν ὑδωρ, etc. cf. *infr.* 410 ποταμῶν ιερῶν παγαλ.

70 f. γῆς for the genitive cf. *infr.* 701. μέλλοι the optat. of indirect discourse, cf. Soph. *Trach.* 265 ff.

75. εἴ κατ as though οὐ που ἀνέξεται, which her question implies, had preceded.

78. προσοίσομεν v. note on *supr.* 25, 'if there shall surge in upon us a new wave of ill, ere we are freed from that which already is here.' For the metaphor see on *infr.* 258. Cf. *Ion* 928 and the verb συναντλεῖν.

80. ἀτὰρ σύ γε in a tone of command, as μή σύ γε in deprecation *infr.* 1056.

83. ὅλοιτο μὲν μή κτλ. 'curse him—nay, not that: he is' etc. i.e. I would say ὅλοιτο, were he not my master. She says it, but corrects herself, cf. Soph. *Trach.* 383, *Phil.* 961.

85. ἄρτι γιγνώσκεις v. *supr.* 34. ἄρτι 'now for the first time,' judging, that is, from this behaviour on the part of Jason; whereas it is really only what may be expected from the average man (*πᾶς τις*) —self-love being the commonest motive of human action. In some cases this motive may be excusable; sometimes it is mere selfishness, when a man is guided solely by the prospect of snatching some advantage, κέρδει ἐπαιρόμενος Thukyd. 3. 38: cf. Soph. *O. T.* 889 εἰ

μὴ τὸ κέρδος κερδανεῖ δικαίως. The distinction between δικαίως and κέρδος χάριν in l. 87 (on which line the *schol.* says περιστὸς ὁ στίχος πρόκειται) is certainly not necessary to the sentiment, but is natural from the Greek fondness for the antithetical development of a thought—even in the course of an argument to a definite point, as so commonly in the orators. Cf. also on *infr.* 319. There is no reason for supposing the line an interpolation as Nauck, Weil, etc. For the contrasted ἄικη and κέρδος Elmsley cites *Herakl.* 2 δὲ μὲν δίκαιος τοῖς πέλας πέφυκ' ἀνήρ, | δ' εἰς τὸ κέρδος λῆμ' ἔχων ἀνειμένον | πόλει τ' ἀχρηστος καὶ συναλλάσσειν βαρύς. εἰ—γε, as often, states the instance relied on to justify a conclusion, ‘inasmuch as,’ hence οὐ στέργει, not μὴ, since a fact is adduced. Similarly often after words of asking, where the fact is assumed by the questioner, e.g. Antiphon 4 γ. 3; or in such sentences as Lysias *or.* 31. 31 σχέτλιον δ' ἀν εἴη, εἰ οὗτος μὲν...περὶ οὐδενὸς ἡγήσατο, οὐμεῖς δὲ κτλ.

90. ἐρημώσας ἔχε ‘keep them out of the way,’ v. on *supr.* 33.

92. ὅμμα ταυρ. τοῖσθε ‘glaring at them like an angry bull,’ cf. the bold expression *infr.* 188 ἀποταυροῦται δέργμα λεαίνης: where δέργμα—λεαίνης is a poetical extension of the *internal* accusative, being governed by ἀποταυροῦται on the analogy of δέρκεσθαι δέργμα. τοῖσθε cf. *infr.* 376.

93. ὡς τι δραστίουσαν ‘as though planning some mischief,’ cf. Aristoph. *Wasps* 168 ἄνθρωπος οὗτος μέγα τι δρασεῖε κακόν. The Nurse's words hint at the tragedy that follows. Often *τι* has this euphemistic force, cf. δρᾶν τι *infr.* 95, *Orest.* 1164 δράσας τι χρύσω τοὺς ἐμοὺς ἔχθροὺς θανεῖν with Aristoph. *Ach.* 128 ἀλλ' ἐργάσομαι τι δεινὸν ἔργον καὶ μέγα. *Phoiniss.* 481. So παθεῖν τι *infr.* 118.

94 f. κατασκῆψαι τίνα the accus. here (instead of *τινι*, which Elmsl. proposed to write, or *εἰς τίνα*, cf. *infr.* 1333) is defended by the analogy of the occasional use of the simple accus. after ἐμπεσεῖν. The meaning is ‘strike down’ (*οἰον κεραυνῶσαι schol.*) like a destroying thunderbolt.

96 f. Medea is heard giving vent to her grief within the house. She does not appear until l. 214. The children (as they have been told to do 89, 100) go indoors at l. 105. In Medea's utterances the Doric suits the high-wrought pitch of feeling. The Nurse employs the more ordinary forms.

97 f. πῶς ἀν v. *infr.* 173. τόδ' ἐκεῖνο ‘just as I said!’ a colloquialism, like *τοῦτ' ἐκεῖνο*, frequent in comedy e.g. Aristoph. *peace* 516 οἵδη 'στι τοῦτ' ἐκεῖνο. Distinguish τόδ' ἐστ' ἐκεῖνο in answer to a direct question Soph. *El.* 1178.

99. κινεῖ κραδίαν, κινεῖ δὲ χ. It is more common in repetitions of this kind to have μὲν—δὲ expressed, cf. *supr.* 21, Herodotus 1. 76 ελλε μὲν τῶν Πτερίων πόλιν, ελλε δὲ περιοικίδας αὐτῆς. Thukyd. 1. 85 πέμπετε μὲν περὶ τῆς Ποτιδαίας, πέμπετε δὲ περὶ ὧν οἱ ξύμμαχοι φασιν ἀδικεῖσθαι. Androkides § 144 εἰδότα μὲν...εἰδότα δέ. But μὲν is often omitted, cf. *infr.* 131, 955, 1026, Antiphon *cæd. Her.* 94, etc.

106 ff. δῆλον δ' ἀρχῆς κτλ. I give my interpretation of this difficult passage. ‘It is plain (from the sounds within) that a storm-cloud of passionate grief is beginning to form, likely soon as anger rises to blaze out in a lightning flash’; literally, ‘plain it is that from a beginning is gathering a cloud of lamentation: I fear that presently she will make it blaze (kindle it) with access of rage.’ The rising fury of Medea, presaged by the οἰμωγή, may discharge itself in some action sudden and deadly as the lightning, cf. *κατασκῆψαι supr.* 94. The metaphorical νέφος includes two ideas, the gloom of the storm as it gathers; and the flash of dangerous lightning when it breaks. The former of these ideas is seen in *Hippol.* 173 στυγνὸν δ' δφρύων νέφος αὐξάνεται (cf. *Phoiniss.* 1311), and in such phrases as πολέμου νέφος. On the other hand, the development of the metaphor (as here) into the image of a *thunder-cloud* bursting, as flashes of lightning dart forth, seems to be evident also in *Phoiniss.* 250 ἀμφὶ δὲ πτόλιν νέφος | ἀσπιδῶν πυκνὸν φλέγει | σχῆμα φοινίου μάχης. With the general drift cf. Soph. *Ai.* 1147 οὕτω δὲ καὶ σὲ καὶ τὸ σὸν λάβρον στόμα | σμικροῦ νέφους τάχ' ἄν τις ἐκπνεύσας μέγας | χειμῶν κατασβέσει. I have altered the usual punctuation by putting a stop at οἰμωγῆς which, though not indispensable to the sense, gives a clearer and perhaps more natural construction. τάχα ‘ere long’ marks an *apprehensive* feeling, cf. *Orest.* 132 τάχα μεταστήσουσ’ ὕπνου | τὸν ἡσυχάζοντα where the meaning is ‘they will be waking him directly’: so *Herc. fur.* 500. Compare the use mentioned *infr.* 335 n. [Wecklein reads δῆλον δ' ἀχῆς ἔξαιρομενον | νέφος οἰμωγῆς θ' ὡς τάχ' ἀνάξει | μελζονι θυμῷ writing ἀχῆς for ἀρχῆς (*laχῆς* Mekler) and adopting Elmsley’s ἀνάξει (L has ἀνάξει). Prinz reads δῆλον δ' ὄργῆς ἔξ. νέφ. οἰμωγαῖς ὡς τ. ἀνάξει μ. θ. adopting οἰμωγαῖς from T. Plüss and ὄργῆς from Witzschel. (The *schol.* commenting on the reading ἀνάξει uses the expression τὰ τῆς ὄργῆς, but not in such a way as to lead one to suppose ἀρχῆς a corruption of it.) Weil tentatively suggests ἀρχαῖς.]

110. δηγθεῖστα κακοῖσιν ‘now that it (*ψυχή*) is smarting from injury,’ cf. *infr.* 817, Aesch. *Ag.* 1471 κράτος καρδιόδηκτον ἐμοὶ κρατύεις. *Hec.* 235 μὴ λυπρὰ μηδὲ καρδίας δηκτήρια.

118 f. τι πάθητε *infr.* 306, v. *supr.* 93 n. καὶ πῶς Euripides often uses *πῶς* as a sort of general qualification, thus εὐ πῶς *Phoiniss.* 1466 'I cannot exactly describe it, but...' *Hec.* 130 σπουδαὶ...ἥσαν ἦσαι πῶς 'were about equal.' Cf. *Hel.* 712, Demosth. p. 1259 (κατ' αὐτό πῶς τὸ Λεωκόριον).

121. χαλεπῶς 'they experience violent changes of mood,' cf. *Hippol.* 204 θάρσει, τέκνον, καὶ μὴ χαλεπῶς | μετάβαλλε δέμας.

122 f. τὸ γὰρ κτλ. the connexion is, unbridled power is injurious to man's nature, for to accustom oneself to living on equal terms with others is a better thing. I at least hope to reach old age in the even tenour of a life removed from greatness. γοῦν introduces a particular case to which the general statement *κρείσσον* applies.

125. τῶν γὰρ μετρίων κτλ. 'since modest fortune has, to begin with, a title beyond compare, and in use is far the best for man.' Instead of ἐπειτα (*infr.* 549) δὲ (*infr.* 539) or ἐτι δὲ (*infr.* 1102) here πρῶτα μὲν is answered by χρῆσθαι τε. Cf. *infr.* 430, *Herakl.* 337, *Ion* 401, Aesch. *Suppl.* 404. εἰπεῖν is added as an epexegetical infn. to balance χρῆσθαι and point the antithesis, which is the favourite contrast between ὄνομα and ἔργων. This antithesis is found expressed in various forms: cf. *infr.* 708, Aesch. *P. V.* 114 ἔργῳ κούκετι μύθῳ, Demosth. 23. 4 τῷ μὲν ἀκοῦσαι—τῷ δὲ ἔργῳ. Hippocrates *vbmos* p. 3 K. φήμῃ—ἔργῳ. Thukyd. 2. 41 ἐπεσιν—ἔργῳ, Plutarch *Thes.* 32 ὄναρ—ἔργῳ, cf. Aeschin. *Ktesiph.* 142, Lysias *or.* 13. 12 πρόφασιν μὲν—τὸ δὲ ἀληθὲς, Aristoph. *Clouds* 611 οὐ λόγοις ἀλλ' ἔμφαντος. Cf. Eur. *Suppl.* 902 εὐκὴν ἐν λόγοις ἦν λαμπτός, ἀλλ' ἐν ἀσπιδῖ. The democratic idea (ζῆν ἐπ' ἴσοισιν) with its implied μετριότης, like a catch-word in modern politics, was always a name to conjure with in Greece. Cf. Herod. 3. 80; so Aeschines περὶ παραπρεσβ. 177 τὸ μὲν τῆς δημοκρατίας ὄνομα οὐ τοῖς ζηθεσιν ἀλλὰ τῇ κολακελᾳ θεραπεύοντες. The sentiment that moderate fortune brings most happiness is of course a commonplace in Greek—αἰτιδᾶς τὰ μέτερρα (i.e. αἴτισε τὰ μέτρα), *Etym. M.* p. 587. 13. Cf. Theognis 335 (πάντων μέσ' ἀριστα), and the deprecation of ὀλβὸς ἔκμετρος Soph. *Kreusa* 327. These philosophical reflexions may be compared with the moralizing tone in which the Nurse (*Hippol.* 250 ff.), appealing to the experience of a long life, recommends μετριαὶ φιλίας and the doctrine μηδὲν ἄγαν in general.

128 ff. οὐδ. καιρὸν δύναται θνητοῖς plus aequo valent mortalibus, 'οὐδένα κ. nostro loco est immoderate, supra modum. δύναται est ioxinei, σθένει, ut alibi passim' (Elmsley), the meaning being developed by what follows μείζον δ' ἄτας κτλ. I believe this to be the right explanation, as it

is the injurious effect of arbitrary power (*v. supr.* 119 ff.) which is chiefly in the Nurse's mind, and accounts for the choice of the word δύναται. The idea is not so much that of the gods' jealousy of success (*τῷ μὲν ἵπερβολῆν ἔχοντι φθόνος παρακολουθεῖ schol.*) as of the extraordinary catastrophes to which the reckless indulgence of such power leads. Domination uncontrolled hastens to its own destruction. (Hermann understands it as οὐδὲν καίριον δύναται on the analogy of οὐδὲν δύνασθαι. Plugk takes οὐδέντα καιρὸν as *intemperate*, cf. *Hel.* 479 καιρὸν γὰρ οὐδέν' ἥλθε, i.e. οὐκ εἰς καιρόν).

ἀπέδωκεν (*sc. τὰ ὑπερβάλλοντα*) gnomic aorist.

131—212. Parodos. The Chorus, composed of Korinthian ladies, now appears before Medea's dwelling, concerned at the cries of grief which have reached their ears and wishing to know how things are going. They speak of words of sympathy and consolation, and finally (173) request the Nurse to induce her mistress to appear. Meanwhile Medea's voice is heard at intervals from the inner apartments (*ἐν θαλάμοις*, 141), where like a lioness in her den (187) she is nursing her grief and brooding in loneliness over her wrongs. Cf. *supr.* 31.

131. ἔκλυον v. on *supr.* 99.

135. ἐπ' ἀμφιπύλου i.e. ἐπὶ τοῦ πυλῶνος (*schol.*), cf. Herod. 5. 92 ἐστεῶτες ἐπὶ τῶν θυρέων (Elmsl.) 'I heard, standing at the doorway, a cry within the house'; cf. *Cycl.* 516 ἔσωθεν ἀντρῶν. Soph. *Trach.* 867 ἡχεῖ τις οὐκ ἀσημον ἀλλὰ δυστυχῆ | κωκυτὸν εἴσω.

136. οὐδὲ συνήδομαι cf. *Hel.* 727. οὐκ—ἡδομαι σὺν ἀλγεσιν is equivalent to συνωδίνω ἀλγεσι. Cf. Aristotle *rhet.* p. 1381 a 4 ἀνάγκη φίλον εἶναι τὸν συνηδόμενον τοῖς ἀγαθοῖς καὶ συναλγοῦντα τοῖς λυπηροῖς.

137 f. ἐπει μ. φ. κέκρανται 'since it (δῶμα) hath come to be loved by me,' though Medea arrived as a stranger and an exile: cf. on *supr.* 11. The mention of these friendly relations (cf. also *infr.* 182) makes the appeal in 259 f. more natural. κέκρανται (*κραίνω*) τετέλεσται, οἷον ὑπάρχει, *schol.* The Nurse replies "Tis a house no more: home-life (*τάδε*) is ended for ever there."

140 ff. τὸν μὲν κτλ. 'him doth a royal alliance claim,' cf. Verg. *eccl.* 1. 30 *postquam nos Amaryllis habet* (Musgr.). See on *infr.* 591. Observe ἢ δὲ explained by δέσποινα, the article used in the epic manner, cf. *Hippol.* 48 ἢ δ' εὐκλεῆς μὲν ἀλλ' ὅμως ἀπόλλυται | Φαιδρα. The order of the following words is οὐδὲν παραθαλπομένη φρένα μύθοις οὐδεὶς φίλων, 'and for nought her friend; can say finds she any comfort in her soul.' Cf. Aesch. *Ag.* 71 ὄργας ἀτενεῖς παραθέλξει. Soph.

Antig. 935 οὐδὲν παραμυθοῦμαι. τήκει βιοτὴν cf. Soph. *El.* 819 (*αὐλνεῖν βίον*) and on *supr.* 25.

144 f. διά μου βαλη κτλ. cf. *Orest.* 961 τιθεῖσα λευκὸν ὄνυχα διὰ παρητῶν. With the studied simplicity of phrase, often remarkable in Euripides, of these passages contrast *Hippol.* 1352 f. διά μου κεφαλᾶς ἄσσονος' ὀδύναι | κατὰ δ' ἐγκέφαλον πηδῷ σφάκελος. τί δὲ κτλ. cf. *Androm.* 406 τι δῆτ' ἔμοι ξῆν ἥδον; *Alkest.* 960 τι μοι ξῆν δῆτα κύδιον, φίλοι;

146 f. βιοτὰν is so placed as to be governed both by καταλυσάμαν and προλιπούσα, an arrangement common also in Sophokles. καταλ. ‘bring to a close’; so probably λύειν βίον in *Iph.* T. 692 (λύειν Voss. λυπεῖν Badham. P has λύσειν). There is no implication of ‘prematurely’ in προλιπούσα, a compound which Eur. uses (like ἐκλιπεῖν) merely as a variation for the simple verb, as *infr.* 995.

151 ff. τὰς ἀπλάτου κοίτας i.e. the grave, τὸν ἀπότροπον ἀτόηλον “Αἰδαν” Soph. *Ai.* 606. Death comes swiftly enough to all. Ο pray not thou for such a doom as that! τόδε, death by lightning (φλόξ οὐρανία, 144). μηδὲν, a stronger form for μή: cf. *Androm.* 88, *Herakl.* 474, Aesch. *Ag.* 1438 μηδὲν θανάτου μοῖραν ἐπεύχουν. Herod. 5. 111 μηδὲν φοβηθῆνται. So (more commonly) οὐδὲν, as *supr.* 142, *infr.* 343, *Alkest.* 310 ἔχιδνης οὐδὲν ἡπιωτέρα: sometimes strengthened by τι, *infr.* 190 οὐδὲν τι σέφους, as is often the case with the simple negative, e.g. *Suppl.* 117 οὐ γάρ τι σιγῇ διεπέρασας Ἐλλάδα. ω̄ ματαία v. on *supr.* 61, cf. *infr.* 333, Aesch. *P. V.* 1031 τόλμησον, ω̄ μάταιε, τόλμησόν ποτε...δρθῶς φρονεῖν.

153. θανάτου defining genitive (Gr. Gr. 219) is that in which the τελευτά consists, cf. *infr.* 915.

157 ff. Hesychius κεχαραγμένος· ὡργισμένος. The word suits the comparison to a λέαινα suggested *infr.* 187. To κείνῳ (157) it has been objected that it is out of place for the Chorus to put in a plea for Jason. To me the word appears sound. It serves merely to balance σοι and to point what (as often in Greek) is merely a verbal antithesis, ‘Be not enraged at him: Zeus for thee will be an advocate in this quarrel.’ (So in 1032 ἔμοι would not have been inserted had not ὑμεῖς δὲ κτλ. been about to follow in the next line.) See *infr.* 319. τόδε may be accus. after χαράσσον (‘for this’) on the analogy of similar verbs of emotion, see on *infr.* 904; but is perhaps better taken as an *internal* accus. representing χαράσσειν χάραγμα (‘be not thus wrathful’), cf. αἰσχύνομαι σοι τοῦτ' ὅνειδος Aesch. *Choeph.* 917. [κοινὸν (accepted by Wecklein) Verrall, who also punctuates κοινὸν τόδε· μὴ χαράσσον. Barthold (adopting Nauck’s σύνδικος ἔσται in the next line) writes σοὶ τ. μ. χαράσσον.]

160. Medea invokes Themis and Artemis; Themis as the deity who maintains the sanctity of an *oath* (cf. *infr.* 208), and Artemis not only as the goddess protecting the state of *marriage*, at which ceremony she is often present with Apollo in vase-painting (cf. Anth. P. 6. 276), but with special reference to her *magical aid* in the domain of love—cf. Theokr. *id.* 2. 33. Medea in her extremity naturally turns to the patroness of her peculiar art, δέσποιναν, ἦν ἐγὼ σέβω μάλιστα πάντων, 'Εκάτην, as she says *infr.* 395. See also Note A. But although Medea with thoughts of vengeance in her mind has a good reason for adding an invocation to Artemis, the Nurse inaccurately reports *infr.* 168 ἐπιβοᾶται Θέμιν εὐκταλαν Ζῆνά τε, divinities who vindicate the sanctity of *oaths*. The significance of the appeal to *Artemis* is not caught by her. [Wecklein (after Heimsoeth and Weil) reads ὡ μεγάλε Ζεῦ καὶ Θέμι πότνια. Wieseler proposes ποτνία τ' ὡ Θέρι.]

161. So Soph. *Antig.* 940 λεύσσετε Θήβης οἱ κοιρανίδαι | οἴα πρὸς οἶων ἀνδρῶν πάσχω.

163 f. ἔσθοιμι i.e. may I be αὐτόπτης of their destruction, Soph. *Trach.* 1038 τὰν ὁδὸν ἔπιδοιμι πεσοῦσαν αὐτῶς, ὁδὸν αὐτῶς, ὡς μὲν ἀλεσεν. Cf. the parody of these tragic expressions Aristoph. *Ach.* 1156 and Bergler *ad loc.* αὐτοῖς μελάθροις dative of accompaniment (sociative dative) strengthened by αὐτὸς as αὐτῷ νητ, αὐτῷ φάρει (Homer θ. 186), αὐτῷ λόγχῃ (Ar. *Thesm.* 824), a well-known idiom. Euripides has it only in the plural, cf. *frag.* 387, *Iph. A.* 534, *Bacch.* 1134 etc. (In *Hippol.* 1213 αὐτὸς strengthens a prepositional phrase—αὐτῷ δὲ σὺν κλύδωνι κτλ. So *Ion* 32.)

165. πρόσθεν they as *beginning* wrong-doing are responsible for what is done in retaliation, an oratorical point: cf. Thukyd. 2. 74 ξυγγράμμονες δὲ ἔστε τῆς ἀδικίας κολάζεσθαι τοῖς ὑπέρχουσι προτέροις. Herod. 4. 8, *infr.* 1369 (δοτις ἥρξε).

166 f. ἀπένασθην (ἀποναίω) the opposite of κατενάσθην (v. *Phoiniss.* 207). Hesych. ἀπενάσθη, ἀπωκίσθη. Cf. Homer Ξ. 119 ἀλλ' ὁ μὲν αὐτόθι μεῖνε, πατὴρ δ' ἐμὸς "Ἀργεῖν νάσθη. κάσιν Apsyrtus, cf. *infr.* 1331.

169. Θ. εὐκταλαν cf. Aesch. *Sept.* 710 πατρὸς εὐκταλαν 'Ερινύν (*qui prece vocatur* Blomfield *gloss.* s.v. εὐκταῖος). By name *Zeus* has not been mentioned (160), but as the recognized ὅρκων ταμίας (Homer Δ. 84) is implied in the appeal to Themis, who is πάρεδρος with him (cf. Soph. *O. C.* 1382 Δίκη ξύνεδρος Ζηνός); and the Nurse does not mention (or has confused) the invocation of *Artemis*. On this see *supr.* 160 n. Cf. Pindar *O. S.* 22 (referring to the dispensing of justice between

man and man) Διὸς πάρεδρος ἀσκεῖται Θέμις, *infr.* 208 Ζηνὸς ὄρκιαν Θέμιν.

171. ἐν τ. μικρῷ 'twill surely be no light matter to control her wrath (she will not by any small obstacle suffer it to be stayed)—ἐν τ. μ. for an instrumental dative, as e.g. (εἰλεῖ) ἐν ἀφύκτοισι δεσμοῖς *Alkest.* 982. So ἐν δόλῳ Soph. *Phil.* 102 for a simple dative (cf. *infr.* 391 δόλῳ μέτειπι καὶ σιγῇ), σπῶντας ἐν χηλαῖσιν *Antig.* 1003.

173. πῶς ἀν κτλ. For this mode of expressing a wish in the form of a question, cf. *Hippol.* 345, Soph. *Ai.* 388, Madvig *Gk. Synt.* § 129 R. 1.

175 f. δέξαιτο 'consent to hear,' cf. *infr.* 773, Soph. *El.* 1304 κοῦδ' ἀν σε λυπήσασα δέξαιμην βραχὺ | αὐτὴ μέγ' εὑρεῖν κέρδος. So sometimes with a genitive (like ἀποδέχεσθαι) to accept a conclusion, advice etc. from a person, cf. Eur. *frag.* 757 ἀ γοῦν παραινῶ ταῦτά μου δέξαι, γύναι. βαρύθυμον ὄργαν 'her dangerous mood,' cf. on *infr.* 1131.

178. τό γ' ἔμὸν πρόθυμον I have the *will* (*γε*) to aid (sc. though slight my power). Weckl. cites *Iph. T.* 1023 οὐκ ἀν δύναι τὸ δὲ πρόθυμον ἥνεσα. The neut. of an adj. or partic. is often thus employed as an abstract noun (*τὸ πρόθυμον*=*πρόθυμα*) by Sophocles and Thukydides. Both are combined *Orest.* 297 τὸ δεινὸν καὶ διαφθαρὲν φρενῶν.

182 f. 'Say that we here are friendly to her,' cf. *supr.* 137. τάδε ἀτ. 'things here,' cf. Thukyd. 6. 77. τι goes with *κακῶσαι*.

187. I will gladly give it (*ἐπιδώσω*) though 'tis a dangerous task to approach her now. *καίτοι* is often thus used when the speaker refers to a matter as affecting his own views or as touching his personal interests; Aristoph. *Ach.* 370 λέξω...καίτοι δέδοικα πολλὰ κτλ. In *infr.* 199 *καίτοι* has its common rhetorical force of making a point. In 1044 it introduces an abrupt question.

188. Cf. *supr.* 92 n.

192 f. οἵτινες since it refers to their characteristics, cf. *infr.* 1125. ἐπὶ...παρὰ for the varied preposition cf. *Iph. A.* 1037 ff. διὰ λωτοῦ...μετά τε κιθάρας συργγῶν θ' ὑπὸ καλαμοεστᾶν.

194. ὅλβου τ. ἀκοάς 'to delight the ears of the wealthy,' *Iph. T.* 454 τερπνῶν ὕμνων ἀπόλαυσιν, κοινὰν χάριν ὅλβῳ. Cf. Aesch. *Ag.* 254 (ἐπει πολλάκις πατρὸς κατ' εὐτραπέζους ἀνδρῶνας ἔμελψεν).

197. ἐξ ὅν sc. λυπῶν. θάνατοι exitus, violenti (Seidler).

199 f. καίτοι v. *supr.* 187 n. εὔδειπνοι δ. see on *infr.* 1131.

201. τελνουσι β. cf. ἐκτελνειν, and *infr.* 1349. In prose ἀνατελνειν is used.

204 ff. The Nurse having left the stage on her mission to Medea,

the Chorus sympathetically refer to the sounds of grief still audible within. λ. ἄχεα βοῶ τὸν ἐν λέχ. the phrase λιγυρὰ ἄχεα (internal accus.) βοῶ governs the accus. προδόταν, cf. Soph. *Trach.* 50 πανδάκρυτ' οὖρματα | τὴν Ἡράκλειον ἔσοδον γωμένην, O. C. 583 τὰ δὲ ἐν μέσῳ | ἦ λῆστιν ἵσχεις ἢ δὲ οὐδενὸς ποεῖ. τὸν ἐν λ. προδόταν the preposition as in Soph. *Ai.* 366 ὥρᾶς ἐν ἀφέβοις με θηροὶ δεινόν. The article recalls the actual words of the objurgation, cf. *Herc. fur.* 582, Aristoph. *Thesm.* 392, *Hippol.* 589 καὶ μὴν σαφῶς γε τὴν κακῶν προμνήστριαν | τὴν δεσπότου προδοῦσαν ἔξανδρῷ λέχος.

208. ὄρκίαν Θ. So Zeus is ὄρκιος *Hippol.* 1025. Cf. on *supr.* 169.

209 ff. ἡ νὺν ἔβαστεν i.e. she who (invoked by Jason to witness his vows) induced Medea to leave Kolchis for the Hellespont by night on a voyage to the opposite coast of Greece. νύχιον, since a *night voyage* was a daring feat before the compass was invented, implies a desperate effort to elude pursuit, cf. (with Elmsl.) νυκτέρω πλάτῃ λαθόντες, *Rhes.* 53. πόντου κλῆδα, the Hellespont including Propontis—called the *key* of the Euxine, because through this strait only was there an exit for a vessel from the enclosed waters of the Euxine sea. ἀπέραντον is not to be changed (as Milton proposed) to agree with πόντου, since Euripides is very bold in transferring his epithets, cf. *Iph. A.* 1041 Πιερίδες χρυσεοσάνδαλον ἵχνος ἐν γῇ κρούονσαι, and an even more remarkable example *Herc. fur.* 882 ἑκατογκεφάλοις ὀφέων λαχήμασι. With the sense of ἀπέραντον ‘having no way out,’ cf. Hom. θ. 340 δεσμοὶ ἀπέρονες ἀμφὶς ἔχοιεν, i.e. making an unbroken circle. So of an enclosing net Aesch. *P. V.* 1112, cf. *Orest.* 25.

214—409. First Epeisodion. Medea now appears for the first time, and comes forward to address the Chorus. Her retirement, she says, has not been caused by sullen and unsocial reserve—which in her position as a stranger living as it were on sufferance at Korinth would be especially out of place. The truth is that the great blow, which fell so unexpectedly, unnerved her spirit and crushed her to the ground (ἔμοι δὲ ἀελπτον πρᾶγμα ψυχὴν διέφθαρκε, 225). This collected and dignified address is followed by reflexions on the insecurity of a woman’s position in life compared with that of a man (250 ff.), and she concludes (256) with a touching recital of her own plight, carried off from a foreign shore to Greece with no one to defend her rights, and now so cruelly betrayed. Will they keep her counsel if she determines to punish the betrayer?

214 f. ἔξηλθον μή μοι κτλ. ‘I come forth’ (v. on *supr.* 64), ‘lest you should form an unfavourable opinion of me.’ Cf. Soph. *Trach.* 531 ff.

where Deianeira gives a reason for her appearance (*φίλαι, θυραῖος ἥδον τὰ μὲν φράσουσα, τὰ δ' οὐ πάσχω συγκατοικτιουμένη*).

215 ff. Euripides is here really addressing the Athenian audience and (as in 232) Medea speaks from a point of view brought down to the poet's own day. The passage is in fact a defence of the philosophic life and temperament against the common misunderstanding of it by the world, where reserve is hastily taken for pride, and awkwardness for intentional courtesy (*ἐκείνων δὲ τὸ ἥθος δυσπρόσοδον καὶ παντάπασιν ἀνομίλητον τὸν βίον ἀπεργαζομένων*, Galen *hist. philos.* p. 232). Again, the recluse is often censured as indifferent to affairs (*ἀφ' ἡσύχου ποδός*) and incapable of action (*ῥᾳθυμίαν*), since a man of the world is apt to be contemptuous of the *βίος θεωρητικός*. *οἶδα γὰρ κτλ.* the construction is, *οἶδα πολλούς, γεγώτας σεμνούς* (*τοὺς μὲν ὄμμ. ἄπο, τοὺς δ' ἀφ' ἡσ. ποδὸς*), *δύσνοιαν κτησαμένους καὶ ρᾳθυμίαν* 'I know that many people by a reserved demeanour get a reputation for sourness or for slothful indifference—some, who appear in public, because men judge them merely by eye; others, because of their retired life.' In *οἱ δὲ... ἐκτήσαντο* we have an example of the very common Gk. idiom by which in clauses thus balanced the construction is changed from the participial to a finite verb, e.g. Homer E. 145 *τὸν μὲν βαλὼν... τὸν δ' ἔτερον ξίφει μεγάλῳ πλῆξε*, Thukyd. 7. 13 etc. This tendency to continue with a finite verb is well seen in Pind. *Isthm.* 5. 45 (*θυμὸς δ' ἐπέσθω*). Cf. also *infr. 1313*. The abandonment of the participial constr. *κτησαμένους* compensates for grammatical irregularity by the gain in a more direct presentation of the main thought—*δύσνοιαν ἐκτήσαντο καὶ ρᾳθυμίαν. σεμνούς γεγώτας* 'by being *σεμνοί*', so *infr. 223* *ὅστις αὐθάδης γεγώς πικρός ἔστιν*. The words *τοὺς ἐν θυραῖος* are an amplification of *τοὺς μὲν ὄμμάτων ἄπο*, which phrase they explain, cf. Plato *republ.* 604 ε οὐκοῦν τὸ μὲν πολλὴν μιμησιν καὶ ποικίλην ἔχει, τὸ ἀγανακτητικόν, τὸ δὲ φρόνιμον καὶ ἡσύχιον ἥθος οὔτε ράδιον μιμήσασθαι... οὔτε καταμαθεῖν.

σεμνούς here, as in *Hippol.* 94 (cf. Aristoph. *frogs* 178), denotes a reserved and haughty bearing suggesting a wish to pose as a superior person. Cf. *εὐπροσήγορος Hippol.* 95 as contrasted with *δυσπρόσοδος* (Thukyd. 1. 130), *δυσέιτευκτος* (Plutarch *Nik.* p. 526, 1 δυσπρόσοδος ἥν καὶ δυσέιτευκτος), and the verb *σεμνύνεσθαι* (cf. *ἀποσεμνύνεσθαι*). The want of geniality often characteristic of introspective natures may be unjustly assumed (219) to proceed from churlishness or pride. The poet speaks perhaps from his own experience. Both he and Anaxagoras are said to have been *ἀγέλαστοι*. *ὄμμάτων ἄπο* as we say 'judging from appearances': this is further expanded in ll. 219—221 *δίκη γὰρ οὐκ*

Ἐνεστιν ὁφθαλμοῖς βροτῶν κτλ. ἐκτίσαντο 'get a reputation for ῥᾳδυμίᾳ,' cf. *infr.* 296, *Iph.* T. 676, *frag.* 238, *Aeschin.* *Ktesiph.* 45 φιλοτιμίαν κτᾶσθαι. So λαβεῖν *Orest.* 502, ἔχειν *infr.* 296, προσλαβεῖν *Teles ap.* *Stob.* *Floril.* 97. 31 (ἀλαζονεῖαν προσλαβών). Similarly, προστιθέναι 'give a reputation for...' *Herakl.* 475, *Androm.* 218. ῥᾳδυμίαν. In Athens with its critical views of the duties of an individual to the state (ἐν πόλει ψόγου πλέρις *Ion* 601) indifference to public affairs, ἀπραγμοσύνη, was thought unbecoming, and a man who indulged his taste for a life withdrawn from the bustle of politics (*παρὸν ξῆνη ἡδέως ἀπράγμονα* *Eur. Antiope* 193) incurred the reproach of ῥᾳδυμίᾳ as being inclined to shirk exertion from a love of ease and comfort. [Seidler retaining the MSS. *τοὺς δ'* ἐν θυρ. interprets 'some (*I have heard of*) among strangers' as contrasted with *τοὺς μὲν ὅμι. ἄπο* 'others (*I know of*) from my own observation.' But it seems to me certain that the correction *τοὺς ἐν θυρ.* (due to R. Meister) is right. *δὲ* is often wrongly inserted. It was especially likely to be so here, from an apparent antithesis in the preceding words and the idiomatic structure of the whole sentence. On the meaning of *τοὺς μὲν ὅμι. ἄπο* see above.]

220. ὕστις refers to βροτῶν, cf. *Androm.* 179 (στέργοντιν, ὕστις κτλ.). In Soph. *Antig.* 707 the inverse occurs, ὕστις γὰρ αὐτὸς ἦ φρονεῖν μόνος δοκεῖ...οὗτοι...ῶφθησαν κενοῦ.

222 f. The opposition to ξένον μὲν κάρτα πρ. is ἐμοὶ δὲ (225), the clause οὐδὲ ἀστὸν κτλ. being added to give a complete statement of the general principle. ὕνεστα v. on *supr.* 64.

224. ἀμαθήσας ὑπό. Like several other negative compounds in Greek, ἀμαθήσ imports a positive idea, as ἀνωφελής 'harmful' etc. Cf. Plato *sympos.* 201 a Οἵτι δ τι ἀν μὴ καλὸν ἢ ἀναγκαῖον αὐτὸν εἶναι αἰσχρόν; Μάλιστά γε. Ἡ καὶ ἀν μὴ σοφόν, ἀμαθές; Cf. also Aristoph. *frogs* 191 ff. Here it corresponds nearly to what in modern language would be termed 'selfishness,' implying not want of *knowledge*, but want of *perception* in the various relations of human intercourse. It represents a deficiency in the moral nature of what was expressed by ἀγχίστοια or ξένεστις in the intellectual region: cf. the distinction in *Thukyd.* 6. 39 ἀμαθήσ 'perverse,' ἀξύνετος 'obtuse.' So again it is contrasted with δεξιότης *id.* 3. 37. Thus ἀμαθήσ when referring to the moral nature approaches the meaning of ἀμονός denoting an 'uneducated' narrowness of sympathy and indifference to the interests of others, ἀμονσία τοι μηδὲ ἐπ' οἰκτροῖσιν δάκρυ | στάζειν, *Eur. frag.* 407.

228. ἐν ὦ i.e. on whom, as but too well I know, my whole

happiness depended; cf. Herod. 3. 157; Ar. *Lysistr.* 30 ἐν ταῖς γυναιξὶν ἔστιν ἡ σωτηρία. So Livy 11. 47. 11 Demetrius iis unus *omnia* est. Cf. *infr.* 930. *Herakl.* 982.

233. πριασθαι In the heroic age it was the bridegroom who bought the daughter from her father (Homer II. 190), see Grote *H. G.* II. p. 24. Medea is made to speak in terms appropriate to the custom of Euripides' own time, when the father portioned his daughter on her marriage, cf. *Hippol.* 628, *Iph. A.* 47, *infr.* 956. The earlier custom is treated by Aristotle as a mark of an uncivilized community.

234. ἔκεινου i.e. τοῦ χρ. ὑπερβ. π. πριασθαι. Cf. Aristoph. *Ekkles.* 1053 τοῦτο γὰρ ἔκεινου τὸ κακὸν ἔξωλέστερον. (Weckl.)

235. ἦ—ἦ the alternatives in which the ἀγῶν consists, v. *infr.* 494. Cf. *Iph.* T. 1057.

237. ἀνήνασθαι πόσιν (*ἀναίνομαι*), in prose ἀπολείπειν: the husband divorcing a wife was said ἔκπεμπειν, ἀποπέμπειν. The clause is added in explanation of ἀπαλλαγαί.

239 f. οἴκοθεν 'of her own knowledge,' so ἔνδον e.g. *Orest.* 1514 ταῦδον οὐχ οὕτω φρονῶν 'in thy heart.' ὅτῳ μ. χρήσεται συν. dependent upon δεῖ μάντιν εἶναι, 'what manner of man is he with whom she will have to pass her life.' ὅτῳ μάλιστα=όποιῳ τινὶ.

241 ff. ἔκπονουμέναισιν εὖ 'if we manage this successfully and one's husband be not a restive companion in the yoke of marriage,' *ζυγόν*, the metaphor from 'double harness,' common in this connexion and of partnerships generally. Χάρις cf. Aesch. *Ag.* 555 θανεῖν πολλὴ Χάρις.

246. ἦ πρὸς φίλων τινὰ κτλ. Cf. the proverbial ἥλιξ ἥλικα τέρπει. The reference is to the enforced seclusion of Greek women. Men, she says, can go out to mix with the world and enjoy the society of their friends: a woman has only her husband. The idea is the same as in ἐν φῷ γὰρ ἦν μοι πάντα, *supr.* 228.

250. κακῶς φρ. 'A great mistake! I would rather thrice take my place in ranks of war than once endure the pangs of travail.' τρὶς—ἄπαξ as Lysias *or.* 24. 9. Cf. Ennius *Med.* 6 nam ter sub armis malim vitam cernere quam semel parere. κ. φρονεῖν as *infr.* 887. Cf. the adj. κακόφρων *Orest.* 825. So ὀνσφρων Aesch. *Theb.* 860. Contrast *infr.* 464.

252 ff. ἀλλὰ γάρ 'But there! this language suits not thy case as it does mine.' With this abrupt turn is introduced a pathetic description of her own position, which leads up to the request she makes l. 259. Observe the rhetorical touch, ἐκ γῆς βαρβάρου λελησμένη, 256.

258 f. μεθορμίσασθαι ad quos malorum afflita tempestatibus | me veluti portum recipere in tutum queam. (Buchanan.) ‘With whom to find a refuge from this storm of woe,’ cf. *infr.* 441. Metaphors taken from the sea and nautical matters, naturally common in all Greek poets, are used with great boldness by Euripides; as *infr.* 279 ἄτης εὐπρόσοιστος ἔκβασις, *Troad.* 104 πρῷραν βιότου, *Cycl.* 348 ἀλίμενον καρδίαν. Cf. 79, *infr.* 523, 763. The use of naval metaphors in tragedy is ridiculed by Aristophanes *Wasps* 30. Cf. also *frogs* 430—4. Βουλήσομαι the tense is remarkable: the meaning seems to be, ‘hence (as I have so little claim upon you) I shall limit my wishes to just this favour.’

262. ήν τ' ἐγήματο is a violation of usage, cf. Aesch. *frag.* 13 σοὶ μὲν γαμίσθαι μόρσιμον, γαμεῖν τ' ἐμοί. Hence Elmsley writes ἦ τ' ἐγήματο sc. ἐκείνην τε ἥ ἐγημ., cf. *infr.* 514 πτωχούς ἀλάσθαι παιδας ἦ τ' ἐσωσά σε. Probably however (as Lenting remarked) the line is an interpolation originating from *infr.* 288.

263 ff. σιγὰν So Phaedra *Phoeniss.* 259 asks the Troezenian women σιγῇ καλύπτειν. In *Iph. A.* 542 a similar request is made of the Chorus though as mere strangers they have not the same interest in complying with it as has been prepared here, v. *supr.* 137 n. κακὴ δὲ, the main antithesis is between τἄλλα μὲν and ὅταν δ., but κακὴ δὲ κτλ. is inserted to complete the idea in the first clause; cf. *infr.* 413. ‘Full of fears and too timid for feats of arms or to bear the sight of steel; yet if she be wronged as a wife, no spirit more murderous shall you find.’ On φέρου πλέα v. *infr.* 898. [κακὴ τε Tyrwhitt, and so Wecklein, Barthold, Weil, Verrall.]

267, 8. These two lines summarize the situation at the moment—the acquiescence of the Chorus and Medea’s threat of vengeance. Cf. the editor’s note on Eur. *Iph. Aul.* 1209.

270. στ. ἄγγελον ‘coming with news of...’, cf. on *infr.* 478.

271 f. Enter Kreon. The abrupt and peremptory form of address σὲ τὴν κτλ. may be compared with the tone of Hermes in Aesch. *P. V.* 976 σὲ τὸν σοφιστήν κτλ. So *Herc. fur.* 1214, *Hel.* 546. εἰπον ‘I hereby bid.’ This use of the aor. is somewhat similar to that common with verbs of emotion (cf. on *supr.* 64).

278 f. ἔχθροι γάρ ἔξιάσι π. δ. κάλων i.e. οἱ ἔχθροι οὐριοδραμοῦσι καθ’ ἡμῶν, cf. Plato *Protag.* 338a πάντα κάλων ἐκτείναντα, οὐρίᾳ ἐφέντα, φεύγειν εἰς τὸ πέλαγος τῶν λόγων. The metaphor is not from letting a sail fill by slackening the sheet (*πούς*) which had been hauled in (cf. ξυντείνει *Hippol.* 257, λῦσαι *Hec.* 1020) while beating against the wind; or from shaking out reefs, as some explain it; but from unbrailing a

sail (*ἀναστέλλειν, ἀναστίειν*) which had been brailed up—*i.e.* gathered (*συστέλλειν*) and hauled up against the yard: see *infr.* 523. Cf. Epikrates *incert.* 10. 5 καὶ τοὺς κάλως ἔκλυε καὶ χάλα πόδα. The same force is seen in *Herc. fur.* 857 ἐλαύνε, κίνει, φόνιον ἔξει κάλων, the adj. marking the metaphorical use (cf. on *supr.* 49), ‘speed him unchecked on a course of bloodshed’: and so in Anth. P. 9. 545 Μουσέων πάντας ἔσεισε κάλως. On the other hand, in Anth. P. 10. 1 πᾶσαν ἐφεὶς δθόνην, the slackening of the sheet (*πούς*) is probably intended. **εὐπρόσοιστος** keeps up the naval metaphor, cf. on *supr.* 258.

284. **συμβάλλεται** δὲ κτλ. ‘mihi genetivi a voce πολλὰ pendere videntur: multa *huius timoris* (*i.e.* multa quae hunc timorem excitent) *conveniunt*’ (Pflugk), which I take to be a correct account of the construction, ‘many things pertaining to this fear unite in producing it’ *i.e.* ‘my fear is the united effect of many considerations.’ **σοφή** referring to her noted skill as a *φαρακίς*. Cf. Note A.

288. τὸν δόντα cf. *infr.* 309. **γήμαντα** the article omitted, as Aesch. *Ag.* 335 τῶν ἀλόντων καὶ κρατησάντων (Paley).

291. **ὑστερον** is not superfluous, the meaning being ‘too late’: cf. on *infr.* 736.

292. οὐ νῦν πρῶτον ἀλλὰ κτλ. A rhetorical turn of phrase, cf. on *infr.* 446. Medea replies to the points alleged by Kreon, first with respect to her *σοφία*, then (306) as to his own personal safety.

293. **ἔβλαψε—ἔργασται** For the combination of a gnomic perfect and aorist, cf. Aeschines *περὶ παραπρεσβ.* 88 ἐξ ὧν αὐτοὺς ἀνγρήκασι τινες, οἱ δὲ καὶ δημοσίᾳ ἐτελεύτησαν. Cf. *infr.* 349 (*διέφθορα*), 445 (*κατεῖδον πολλάκις*), 1077 (*ἔμολον*).

295. **ἐκδιδ.** **σοφούς** ‘seek to have them taught wisdom overmuch,’ the force of the middle being as in λύειν τινά let a man go free) (λύσασθαι τινα get him ransomed, ἀπέγραψον οἱ γραμματισταὶ) (ἀπογραφόμενος ὁ Σέρενης (Hdt. 7. 100), etc. **σοφούς** predicative, as ‘Ορέστην ἔκτρεφ’ ἄνδρα τόνδε μοι (*Iph. A.* 1451): cf. Eur. *El.* 376 (*πενία*) ἄνδρα διδάσκει κακόν.

296. **ἄλλης** redundant in English, but often thus used in Greek to emphasize a distinction. **ἔχουσιν** ‘get a name for...,’ v. on *supr.* 218. Soph. *frag.* 287.

298 f. **σκαιοῖσι μὲν γάρ κτλ.** Again a reference (cf. *supr.* 214) to the contemptuous opinion of philosophic studies held by the average man. Euripides no doubt is thinking particularly of what interested him, the new views discussed in his own circle; which Aristophanes afterwards ridiculed in the *clouds* in a way that probably to most of

the audience seemed highly appropriate. προσφέρων This use of the word is turned into ridicule Ar. *Thesm.* 1130 ff.

302. καὶ introduces the application to a particular instance, as *infr.* 583.

303 ff. To some (*i.e.* τοῖς δοκ. εἰδ. τι ποικίλον, 300) I am an object of jealous distrust (*i.e.* as being κρείστων); others regard me as wrapped up in myself (ἡσυχαῖα alluding to the reproach of a too secluded life, as *supr.* 217 ἀφ' ήσυχου ποδὸς)—though some credit me with just the opposite character; others again find me disagreeable, nor do I seem to them particularly wise. τοῖς δ' αὖ (305) *i.e.* the σκατοί ‘the unintellectual’ (298), to whom she is προσάντης (=ἀηδόης, Hesych.) as an unintelligible being. To them her ‘wisdom’ is but foolishness. There seems no reason for supposing interpolation here. She complains that her reputation of σοφία is disadvantageous in two ways—she is either feared or disliked, although these feelings arise from the most contradictory estimates both of her attainments and disposition. So above (214) two ways are set out in which an unfavourable reputation may be incurred. [Pierson rejected 304 followed by several edd. Weckl. also brackets 305 f. εἰμι δ᾽—φοβεῖ με. Musgrave suggested that the reading may have been τοῖς δ' αὖ προσάντης εἰμι, κούκ ἄγαν σοφή, the *schol.* on προσάντης being ἐναντία εἰμὶ τοῖς ἀπαιδεύτοις, καὶ οὐκ ἄγαν σοφή.]

309. τὴ γάρ κτλ. γάρ refers to the idea of unprovoked aggression conveyed in ἔξαμαρτάνειν. ἔξεδον ‘gave in marriage,’ Herod. 2. 47 ἐκδίδοσθαι θυγατέρα (as sometimes the simple δίδωμι, *e.g.* *supr.* 288, *infr.* 696); but the active is more usual, *Iph. A.* 964 θυγατέρ' ἐκδοῦναι πόσει. (In 1233 *infr.* the meaning is merely ‘surrender.’)

312. τὸ σὸν v. *infr.* 460.

314 f. ἡδικημένοι a woman using the plural in speaking of herself always employs the masc. cf. *infr.* 385. For the sentiment, cf. *infr.* 448. κρ. νικώμενοι the genitive as ἡστῶν εἶναι τίνος, νικᾶσθαι τίνος, the idea being that of comparison: cf. Aristoph. *Clouds* 1087. In 1190 *infr.* συμφορὰ νικωμένη (instrumental dat.). The present tense is that commonly used, cf. Xen. *Cyr.* 2. 3. 3 τὰ τῶν ἡττωμένων ἐν ταῖς μάχαις τοῖς νικῶσιν ἀθλα πρόκεινται, Thukyd. 2. 47. 4, Plutarch 4 d. etc. The aor. and perf. are less frequent (ἡττημένοι τῷ πολέμῳ Aeschines π. παραπρεσβ.: 76). (νικηθέντες μάχαις Thukyd. 1. 101.)

319 f. ὡς δ' αὕτως ἀνήρ sc. δξύθυμος. The clause is inserted for the sake of the antithesis, and σοφός (320), though referring in thought principally to γυνή, follows the gender of ἀνήρ. φυλάσσειν ‘to keep watch on.’

321 f. **λόγους λέγε** seems to be a rather colloquial expression, cf. Aristoph. *Lysistr.* 747, *Ach.* 299. **ώς** cf. *infr.* 608. **ἄραρε** *infr.* 740.

324. **μὴ πρός σε κτλ.** sc. *ικέτεύω*, *ἄντομαι*. Cf. *Iph. A.* 1233. This is the usual position of the preposition, but contrast *infr.* 704.

326. **κούδὲν αἰδέσει** 'brutally spurn,' cf. *infr.* 349.

329. The connexion is, 'likely enough, for (ρ) I myself love my country better than anything—except my children.'

330 f. **ἔρωτες** 'passion.' **ὅπως** 'that depends on how' etc. Cf. Thukyd. 3. 82 **ώς** **ἄν** *ἔκασται* **αἱ μεταβολαὶ τῶν νῦν συντυχιῶν ἐφιστῶνται**.

333 f. **ματαία** cf. *supr.* 152. **πονοῦμεν κτλ.** here **ήμεις** is opposed to **με** (333), and **κοὐ πόν.** **κεχρ.** follows to emphasize the idea contained in **πονοῦμεν**—as in such expressions as **βαιοῦ κούχι μητίου χρόνου**, **πάλαι κοὐ νεωστί**, etc. Cf. *infr.* 1124. This sense of **κέχρημαι**, 'be wanting in,' is poetical; cf. Hesiod *ἔργ.* 478, Kallimachus *hymn to Zeus* 12, Anth. P. 5. 312 **νέου κεχρημένον**.

335. **τάχ'** **ἀσθήσει** **τάχα** with the sut. is common in threats, *Hel.* 452, *Cycl.* 518, Aesch. *Choeph.* 305, Aristoph. *Thesm.* 719 etc. Cf. the use of **ἔτι** *infr.* 366.

338. **τοῦτο τυχεῖν** for the accus. cf. *infr.* 753, *Phoeniss.* 1666 **οὐ γὰρ ἀν τύχοις τάδε**, *Orest.* 687. So with **κυρεῖν**, as *Rhesus* 695. **σοῦ** as *Iph. A.* 1242 *ικέτευσον πατρὸς | τὴν σὴν ἀδελφῆν μὴ θανεῖν*. Cf. *infr.* 1149.

340. With the alliterative effect of this line, cf. Soph. *Ai.* 1112 **ῶσπερ οἱ πόνου πολλοῦ πλέω**, *infr.* 475.

343. **οὐδὲν** v. on *supr.* 151. **προτιμᾶ** 'has no care to,' followed by the infin. as **τιμῶσι προσλαβεῖν | τὴν εὐγένειαν** Eur. *frag.* 405. **μηχαν.** sc. **ἀφορμήν**.

346. **τούμοῦ** v. on *infr.* 458 f.

349. **αἰδούμενος** *supr.* 326. **διέφθορα** cf. *infr.* 1050. The perfect is gnomic. Hypereides *Euxen.* col. 47. 2 (*σεσώκατε*); Plato *Theaetet.* 158 b. See on *supr.* 293.

350. **καὶ νῦν** 'so now,' cf. *supr.* 302. **όρῳ ἔξ.** *supr.* 26.

355 f. These two lines are probably an interpolation, Kreon's speech ending with **λέλεκται μῦθος ἀψευδῆς ὅδε**.

357 ff. As Kreon departs, the Chorus sing a **μεσωδικόν** to allow an interval before Medea speaks again (cf. *infr.* 520). In 359 **δόμον** and **χθόνα** are in apposition to **ξείλιαν**, and **σωτῆρα κακῶν** is explanatory of **χθόνα**. Owing to the construction being misunderstood **ἔξευρίσεις** was inserted to complete it. ['Non male abasset ἔξ. Noster Phoen. 977' Elmsley.]

361. ἀπορον κλ. κακῶν the metaphor of 'a sea of troubles,' πελαγος κακῶν, cf. Alkest. 91 μετακίμιος ἄτας. So Ion 925 κακῶν κῦμα, like δύστηνος κλύδων Troad. 691, cf. on *supr.* 49.

364. For the alliteration, see on *supr.* 340. τίς ἀντέρει; cf. Alkest. 615 οὐδεὶς ἀντέρει, 152 τίς δ' ἐναντιώσεται;

365. οὐτὶ ταύτῃ ταῦτα κτλ. 'it has not come to this—never think it,' i.e. I am not yet at the end of my resources; cf. Hippol. 41 ἀλλ' οὐτὶ ταύτῃ τόνδε ἔρωτα δεῖ πεσεῖν, Aesch. *P.V.* 527. πω ironical, sometimes thus used in wishes or commands where ποτε might have been expected, as Herakl. 357 (in ironical reply to the vapouring of the Herald, 274—283) μήπω ταῦς μεγάλαισιν οὕτω καὶ καλλιχόροις Ἀθάναις | εἶη. See also Porson ad *Hecub.* 1268.

366 f. έτι has a threatening tone, cf. Alkest. 731 δίκας τε δώσεις τοῖσι κηδεσταῖς έτι. Aesch. *P.V.* 908. Cf. *infr.* 399. κηδεύσασιν i.e. Kreon, cf. on *supr.* 61.

370 f. χεροῖν dative. εἰς τοσοῦτον μ. ἀφίκετο cf. *infr.* 568, Soph. *El.* 14 τοσόνδε ἐς τῆβης, Thukyd. 3. 49 παρὰ τοσοῦτον ἡ Μυτιλήνη ἥλθε κινδύνου.

374 f. ν. θήσω 'will lay them dead,' v. *infr.* 399 and on *supr.* 66. Cf. Herod. 3. 3 Διγύπτου τὰ μὲν ἄνω κάτω θήσω. πόσιν τὸ ἐμόν But, as her plan matures, she conceives a punishment for Jason more lingering than death—cf. 1393 οὕπω θρηνεῖς· μένε καὶ γῆρας.

376. αὐτοῖς *datus incommodi.* For the metaph. use of ὁδοί 'methods,' cf. Thukyd. 1. 122 ὑπάρχοντι δὲ καὶ ἄλλαι ὁδοὶ πολέμου ἡμῖν.

381 f. ληφθ. τεχνωμένη cf. Antiphon κατηγ. φαρμ. 3 ληφθεῖσαν τὸν θάνατον μηχανωμένην, v. on *supr.* 26. ὑπερβ. 'entering' (crossing the threshold), as παρελθεῖν *infr.* 1132. Cf. Ion 514.

384 f. τὴν εὐθεῖαν sc. ὁδὸν, so τὴν ἐναντίαν τὴν ἔμπαλιν (Lucian), Herodas *mim.* 5. 53 (ἄγ', ἀλλὰ τὴν ιθεῖαν). Cf. δι' ὄρθης Soph. *Antig.* 994. Plato *sympos.* 185 d. σοφοὶ *supr.* 314. The reference is to Medea's peculiar art (σοφὴ πέφυκας, 285), but this is sufficiently indicated by the following words, so that the gender follows the ordinary rule. Cf. on *supr.* 314.

386. 'And now (καὶ δὴ) suppose them dead (*τεθνᾶσι*).'¹ δὴ=ἡδη, cf. *infr.* 1060, 1113. The rhetorical method in Greek of putting a supposed case is by the indicative mood, cf. Androm. 336 τέθνηκα δὴ σὺ θυγατρί, 'suppose me slain' etc., Demosth. *or.* 21 p. 563 ἥλωκεν ἥδη καὶ κατέψήφισται· τίνος τιμήσειν αὐτῷ προσδοκᾶς τὸ δικαστήριον; οὐχ ὄφας ὅτι πλούτει κτλ., Alexis *Ισοστάσ.* 98, Anaxandrides *incert.* 52 (ἀλλ' ἔλαβεν αἰσχράν· οὐ βιωτόν ἐστ' έτι). Cf. also Persius 6. 27 ast vocat

officium 'but suppose there are claims upon me.' Latin however more usually in such cases employs the subjunctive.

390. Here a hint is given to prepare us for the episode of Aegeus, 663.

393 f. **αύτή** opposed to **δόλω** *supr.* 391, and further explained by π. τὸ καρτερὸν, 'in boldness I will go to the limit of resolution,' i.e. though a woman I will take the sword in hand: the expression is like εἰς τὰν ἀφίγματι Ηἴρη. 284, cf. Eur. *El.* 57 χρείας ἐσ τοσόνδ' ἀφιγμένη. Cf. *infr.* 403 ἔρπ' εἰς τὸ δεινόν.

397. **Ἐκάτην** see Note A. **μυχοῖς** Shrines of this goddess were often attached to private houses, cf. Hesychius ἐκαταῖα· τὰ πρὸ τῶν θυρῶν Ἐκάτης ἀγάλματα. Hence her names Προθυραία, Προπυλαί etc. Cf. also Aristoph. *Lys.* 63 and *schol.* on *Plut.* 596, Demosth. *Konon* 39. Medea naturally would have a shrine of her great patroness in her private apartments.

399. **πικροὺς** conveys a threat, as often in tragedy e.g. *infr.* 1385: sometimes strengthened by **ἔπι** (v. on *supr.* 366) as Soph. *El.* 471, or by **τάχα** (v. on *supr.* 335). The use is parodied by Aristoph. *Thesm.* 853 πικρὰν Ἐλένην ὅψει τάχ', εἰ μὴ κοσμίως | ἔξεις.

402. **ἔρπ'** εἰς τὸ δεινὸν *Hek.* 516 πρὸς τὸ δεινὸν ἥλθετε. Cf. *supr.* 394.

405. **τ. Σισυφείοις** Sisyphus the son of Aeolus (Horace *carm.* 2. 14. 20) was the founder of Ephyra (Korinth). The adj. in -eios is used with a scornful emphasis, 'this grand marriage,' cf. Soph. *O. T.* 400 δοκῶν θρόνοις | παραστατήσειν τοῖς Κρεοντεῖοις πέλας.

407 ff. **ἐπίστασαι δέ** resumes the idea of 385, **σοφοὶ μάλιστα κτλ.** An assonance such as in 408, 9 occurs elsewhere in Euripides, as *Phoeniss.* 1478 πόλει δ' ἀγῶνες οἱ μὲν εὐτυχέστατοι | τῆδ' ἔξεβησαν, οἱ δὲ δυστυχέστατοι. Aristophanes laughs at it *wasp*s 65 ὑμῶν μὲν αὐτῶν οὐχὶ δεξιώτερον | κωμῳδίας δὲ φορτικῆς σοφώτερον. So too in Latin, as Juvenal 10. 239 etc.

410—444. First Stasimon. The old order of things is changed. Men can no longer boast of their superiority to women. Poets can no longer decry the sex as fickle after Jason's perfidy. Indeed had the great poets been women, the tables would have been turned ere now. Medea trusted her lover, and has been miserably betrayed. Hellas is put to shame by this treatment of a foreigner and an exile (439). The deserted heroine is left without a refuge and a rival is reigning in her stead.

410 ff. **ἄνω ποταμῶν** 'backwards flow the waters of holy rivers,'

the proverb (used by Aeschylus acc. to Hesych.) denotes a complete reversal of conditions. Cf. *Suppl.* 520. Ovid translates it *Heroid.* 4. 5. 29 f., cf. Propert. 1. 15. 29. ιερῶν v. on *supr.* 69. The plural παγάλ signifies 'waters,' not 'founts,' cf. *Iph. T.* 1039 πόντου παγάλι, Eur. *El.* 56 φέροντα πηγὰς ποταμίας μετέρχονται. So Aesch. *Pers.* 311. See also D'Orville *Charito* I. 3. Δίκα the meaning is explained by 412, 413.

412 f. θεῶν δ' οὐκέτι The main antithesis is introduced by τὰν δ' ἐμὰν (415), the clause θεῶν δὲ coming in as *supr.* 264 q.v.; cf. *Hek.* 592 ff. γῆ μὲν κακὴ...χρηστὴ δὲ...δίδωσι καρπόν, ἀνθρώποι δὲ κτλ. Θ. πίστις a 'pledge given in the name of the gods,' as ὁ, κος θεῶν *Hippol.* 657.

415. εὔκλ. ἔχειν epexeget. of στρέψουσι, 'shall work a change, bringing it into good repute.'

421 f. παλαιγνέων. Homer, Hesiod (*schol.*), Simonides of Amorgos, Archilochus etc. The latter was especially bitter in his attacks. *alludit per prolepsin ad poemata Archilochi, qui Euripiadi π. erat licet non Medeae.* (Musgrave.) δοιδᾶν μοῦσται as θρήνων ὁδυρμοί *Troad.* 609, 'the strains of ancient lays shall cease to harp upon the fickleness of my sex.' ὑμνεῦσται For the Ionic contraction, cf. *Hippol.* 167, *Iph. A.* 789, both lyric passages: Aesch. (in iambics), *P. V.* 645 πωλεύμεναι.

424 ff. The causal sentence (*οὐ γάρ κτλ.*) precedes: 'otherwise (*ἐπει*) I would have answered with a strain replying to the male sex.' Cf. *Ion* 1016 παλιμφαμος ἀοιδά. There seems here an allusion to the sentiment of the Boeotian poetess Korinna, μέμφομη δὲ κὴ λιγουρὰν Μουρτίδ' ιώνγα | ὅτι βανὰ φοῖσ' ἔβα Ηινδάροιο ποτ' ἔριν.

425. ὄπασε a poetic and Ionic verb, also *infr.* 516. For the constr. cf. *Iph. A.* 584 ἐν ἀντωποῖς βλεφάροισιν ἔρωτα δέδωκας: cf. Aesch. *Ag.* 1450 φέρουσ(α) ἐν ἡμῖν ὕπνον.

430. ἀνδρῶν τε instead of πολλὰ δὲ ἀνδρῶν κτλ. Cf. *Orest.* 22 παρθένοι μὲν τρεὶς ἔφυμεν ἐκ μᾶς...ἄρσην τ' Ὁρέστης, for ἔφυ δ' Ὁρέστης κτλ.

432. μαιν. κραδίᾳ *Sappho* 1. 18 μαινόλᾳ θύμῳ. Cf. *Hippol.* 1274. διδύμους cf. Pindar *Pyth.* 4. 209 διδύμαι γάρ ἔσται ζωαί (of the Symplegades). Euripides rather affects two terminations for adj. in -os, cf. *supr.* 61, *Iph. T.* 154 φρεῦδος (but *infr.* 491 φρούρη πίστις), *infr.* 1192 (δῆλος), *Herakl.* 901 (όδδον δίκαιον).

434 f. ἀνάνδρου, proleptic: κοίτας λέκτρων forms a single notion; cf. *Iph. T.* 857 εἰς κλισίαν λέκτρων δόλιον ὅτ' ἀγόμαν. Similarly λέκτρων εὑναί, etc.

438 f. Cf. Theognis 647 ἥδη νῦν αἰδὼς μὲν ἐν ἀνθρώποισιν δλωλε, κτλ.

'The gracious spell of an oath (*ὅρκ. χάρις*) is departed, and reverence abides no more in the length and breadth of Hellas.' τὰ μεγάλα (as 'Ελλας ἡ μεγίστη *Iph. A.* 1378) seems to have the force of 'this great empire' in modern phraseology.

439 ff. αἰθερία i.e. πρὸς αἰθέρα. So with the adjectives οὐράνιος, ἐφέστιος, θυραῖος etc. Cf. Soph. *O. T.* 166 ἥνυσατ' ἔκτοπιαν φλόγα. Gr. Gr. 197 n. 7. πάρα (πάρεσι) οὐτε answered by (τῶν) τε, as often. [The MSS. have τῶνδε.] μεθορμ. v. on *supr.* 258.

444. For the force of the preposition in ἐπανιστάναι, cf. *infr.* 689.

445—625. Second Epeisodion. Jason appears and makes an attempt to smooth things down. He takes the line of professing readiness to do his best towards mitigating the results of Medea's unreasonable temper and of her reckless language, which has come to the ears of those in power (cf. *supr.* 287 κλύω δ' ἀπειλεῖν κτλ.) and has set them against her. He offers to provide whatever she may happen to want. This situation is well-conceived, as the tone assumed by Jason and his treatment of the matter as mere question of money naturally rouse Medea to even greater fury.

445. οὐ νῦν πρῶτον ἀλλὰ (v. on *supr.* 293), equivalent to ηδεα μὲν καὶ πρέσθεν (Theognis 853) with rhetorical emphasis: cf. Herod. 5. 78 δῆλοι δὲ οὐ κατ' ἐν μόνον, ἀλλὰ πανταχῇ, ἡ λιηγορίη ὡς ἔστι χρῆμα σπουδᾶσιν. So μὴ ἄπαξ ἀλλὰ πολλάκις (Antiphon) etc. ἀμήχανον (cf. Shakespeare *All's Well* Act 2 Sc. 1 'from her inaidable estate'), the word is common in tragedy and in the gnomic poets (ἀμηχανία).

448 f. κούφως φ. cf. ῥᾳδίως φέρειν, ἐναιστίμως (*Alkest.* 1077), ἀπλῶς οὕτω φέρειν (*Iph. A.* 899), εὐκόλως φ. Aristotle *ethics* I. 10. 12. So φαύλως φ. 'make light of' Ar. *birds* 961. ἐκπεσεῖ, 'will be banished,' serving as the pass. of ἐξελαύνειν.

455 f. ἀφῆρον 'did my best to remove,' cf. *Orest.* 926 ἢ κεῖν' ἀφῆρει, 'went the right way to destroy.' For the (conative) imperf. of attempted action, see Gr. Gr. 246 n. 2, *infr.* 1145. ἀνιεῖς (not ἀνίης) is the Attic form of the 2nd sing. pres. See Rutherford *N. Phryn.* p. 316. μωρίας the genitive as *Orest.* 227 ὅταν ἀνῆ νόσος | μωρίας. Gr. Gr. 225.

458 f. καὶ ἐκ τῶνδε 'even as matters are,' *Hippol.* 705, Thukyd. 4. 17 ὡς ἐκ τῶν παρόντων. τὸ σὸν 'your interest' (cf. *supr.* 346), so in the plural *Iph. T.* 766 τῶν σῶν. Cf. Soph. *El.* 251 τὸ σὸν σπεύδοντος ἄμα καὶ τούμδον αὐτῆς ἥλθον. In *Herc. fur.* 165 τούμδον stands for 'my policy (or behaviour).'

464 f. τοῦτο i.e. παγκάκιστε, cf. *Iph. T.* 827 ὡς φίλτατ', οὐδὲν ἄλλο, φίλτατος γὰρ εἰ. γλώσσῃ (instrumental dat.) not superfluous, but

distinguishing what can be *expressed* from what may be *felt*. Cf. Soph. *Ai.* 1012 ποῖον οὐκ ἐρεῖ κακόν;

466. ἡλθες retorts Jason's ἥκω in *supr.* 459 (Verrall).

471. εὖ δ' ἐποιησας μολῶν 'you did well to come,' i.e. I am glad that you came, cf. *Iph. A.* 642, Herod. 5. 24 εὖ ἐποιησας ἀφικόμενος, Lysias *or.* 28. 8. Cf. εὖ (καλῶς) ποιῶν in the sense of 'and a good thing too' Aristoph. *peace* 271 εὖ ποιῶν γε ἀπόλωλε, Demosth. *or.* 19 p. 353. Similarly, εὖ γε δρῶντες Mnesimachus 8 (Kock II. p. 442).

472 f. κουφισθήσομαι is one of several technical medical terms, like ράων ἔσομαι *Ion* 875, employed by Euripides. Cf. Aristotle *probl.* 894^a 23 ὅταν τι πεφθῆ, κουφισθὲν διεγέρεται 'wakes relieved.' κλύων parallel to λέξασα, the pres. having by usage an aorist force, cf. *supr.* 287, *Iph. T.* 768 σήμανε...ὅ τι χρὴ κλύοντά σου λέγειν.

474. 'I will begin at the beginning in my reply,' cf. *Iph. A.* 349 ταῦτα μέν σε πρῶτ' ἐπῆλθον ἵνα σε πρῶτη ηὗρον κακόν. The expression τῶν πρώτων πρῶτον is technical in rhetoric.

475. ἔσωσα κτλ. *schol.* πλεονάζει ὁ στίχος τῷ σ. For the *sigmatism* of the line (which was ridiculed by the comic poets e.g. Plato com. 30 ἔσωσας ἐκ τῶν σῆγμα τῶν Εὐριπίδου) cf. *Alkest.* 614 ἥκω κακοῖσι σοῖσι συγκάμνων, τέκνον, to which other passages might be added. It is not however confined to our author. Aeschylus has ὡς ἔως ἔλευσας αὐγάς, *Pers.* 710. Sophokles *O. T.* 1481 ὡς τὰς ἀδελφὰς τάσδε. Cf. also Thukyd. 4. 31 ἀνηγάγοντο νυκτὸς ἐπ' ὀλίγας ναῦς τοὺς ὄπλιτας πάντας ἐπιβιβάσαντες. See Lobeck *paralip.* p. 16. Heraklides Ponticus (III. 376 b) mentions a hymn to Demeter by Lasus of Hermione composed without a sigma.

477. πεμφθ. ἐπιστάτην For this use of the subst., cf. *supr.* 271, *Hel.* 99 μνήστηρ ποθ' 'Ελένης ἡλθεν 'came to woo,' Eur. *El.* 135 ἔλθοις λυτήρ, *Herc. fur.* 786, *Ion* 297. Cf. also Propertius 3. 11. 9.

479 f. δράκοντα cf. Juvenal 14. 114 *Hesperidum serpens aut Ponticus.* ἀμπέχων κτλ. cf. Lykophron *Alex.* 1310 νάκην | δρακοντοφρούροις ἐσκεπασμένην σκοπᾶτις.

484. πρ. μᾶλλον ἢ σοφωτέρα i.e. προθυμοτέρα ἢ σοφωτέρα 'led by passion rather than prudence.' For the second comparative, idiomatic in Greek where two qualities or aspects of the same subject are contrasted, cf. Isokrates *or.* 6. 24 ἀναγκαῖον ἦν συντομώτερον διαλεχθῆναι ἢ σαφέστερον περὶ αὐτῶν, Herod. 3. 65 (ταχυτέρα ἢ σοφωτέρα). Cf. in Latin, *libentius quam verius* Cicero *Mil.* 29, *acrior impetu quam compositior pugna fuit* Livy 28. 22.

492 f. ἢ—ἢ the alternatives follow paratactically, cf. *supr.* 235.

503. καλῶς, for the ironical tone cf. *infr.* 587.

508. πολλαῖς 'in the eyes of many women,' like παρ' ἐμοὶ, 758. The dat. here as *infr.* 579.

512. μόνη μόνοις, cf. *Iph. A.* 75 ἔρῶν ἔρωσαν ϕέχετ' ἔξαναρπάσας, Aesch. *P. L.* 987 νέον νέοι κρατεῖτε. Soph. *O. C.* 1259 γέρων γέροντι.

514. ἡ ἔσωσά σε more pointed than ἡ τεκοῦσά σε would have been. For the variation from the subst. (*παῦδας*), cf. *Hippol.* 1278 ὅσα τε γὰ τρέφει.

515. ὁς κίβδ. ἥ the subj. without ἦν after the relative, an epic usage not unsrequent in tragedy in general statements, e.g. Soph. *O. T.* 1231. It occurs very occasionally in prose. Gr. Gr. 269, n. 2.

519, 20. Cf. on *supr.* 267, 8.

519 f. δεινή τις With adjectives *τις* often has much the same force as *πως* with adverbs etc. (*supr.* 119), as we say 'her fury is something terrible.' συμβ. *supr.* 44.

521. Jason now replies, answering the various points made by Medea. Here again (cf. on *supr.* 445) the tone he adopts in treating the matter as one to be explained away—δεῖ με μὴ κακὸν φῦναι λέγειν (521)—has the effect of enraging rather than soothing Medea.

523. ἄκροισι λαίφ. κρασπέδοις. See on *supr.* 258.

525. ἐπειδὴ καὶ λίαν π. χ. καὶ emphasizes the whole phrase, as Soph. *O. T.* 412 λέγω δ', ἐπειδὴ καὶ τυφλὸν μ' ἀνελδισας. Cf. *infr.* 672.

528 f. The meaning is 'you are discerning enough to know the truth of what I say, but you do not like hearing it said.'

530. τόξοις ἀφύκτοις v. on *infr.* 634. τούμὸν δέμας equiv. to ἐμέ, but (as often in this periphrasis) with an idea of physical beauty.

531 f. θήσομαι 'reckon,' a metaph. from accounts. ὅπῃ γάρ οὖν οὖν strengthens ὅπῃ, as Aesch. *Cho.* 96 ὠσπερ οὖν ἀπώλετο.

533. μεῖω κτλ. the gen. *τῆς σωτηρίας* is causal, 'for saving me': cf. Soph. *Trach.* 288 *τῆς ἀλώσεως*. Wecklein understands it as a comparative dependent like ἡ δέδωκας ον μείζω.

537. μὴ πρὸς ἰσχύος χάριν a prepositional phrase instead of an adverb, like εἰς ἀμβολᾶς etc. Cf. Soph. *Phil.* 594 πρὸς ἰσχύος κράτος.

542. ὑμνήσαι depends on εἴη.

545. ἀμιλλαν λόγων 'it was you (σὺ) who provoked a war of words,' cf. *Orest.* 921 ὄμόσε χωρεῖν τοῖς λόγοις. For λόγων defining gen. cf. on *supr.* 153.

547 f. δείξω γεγώς *supr.* 26, cf. Thukyd. 5. 9. μέγας φ. 'a powerful friend.'

549. Medea makes a movement of impatience at this surprising contention. ἔχ' ἥσυχος like ἄφοβος ἔχε *Orest.* 1273, cf. Aristoph. *Plut.* 127 ἔχ' ἥσυχος. The usual constr. is with the adverb.

553. γῆμαι i.e. τοῦ γῆμαι, cf. *Herakl.* 297 οὐκ ἔστι τοῦδε παισὶ κάλλιων γέρας ἡ πατρὸς ἐσθλοῦ καγαθοῦ πεφυκέναι (Weckl.).

556. ἄμιλλαν πολύτεκν. i.e. a desire to see whether a first or second wife would be more fruitful in offspring. Cf. φιλόπλουτον ἄμιλλαν *Iph.* T. 411 (Paley).

563. ξυναρτήσας γένος 'by uniting in one family.'

564 f. σοὶ γὰρ τι δεῖ παῖδων, the usual construction. Euripides has the accus. in several passages, as *Iph.* A. 1130 οὐδέν κελευσμοῦ δεῖ με. The connexion is, why should you fret at my strengthening our position in the world (εὐδαιμονοῦμεν, cf. *infr.* 597), seeing that (γὰρ) you have children already and the maternal instinct is satisfied? λύει λυσιτελεῖ, as *infr.* 1107, 1359.

568. εἰς τοσ. ἥκετε 'μωρίας *ni fallor'* (Elmsl.), and this no doubt would be the word if a genitive were expressed, but the speaker leaves εἰς τοσοῦτον to be interpreted by the following ὥστε κτλ.

572. τιθεσθε 'consider,' cf. *Iph.* A. 607 ὅρνιθα μὲν τόνδ' αἴσιον ποιούμεθα, and on *supr.* 66.

575. εὖ...ἐκόσμησας cf. *Troad.* 901 τὸ σὸν κακὸν κοτμοῦσα, Plutarch *Solon* 15 λόγῳ καὶ φαυλότερα κοσμῆσαι πράγματα δεινός. See *infr.* 581 ἀδικα εὖ περιστελεῖν.

578—582. Euripides seems again to be speaking in his own person, cf. 215.

579. ἐμοὶ 'in my opinion,' cf. *supr.* 508. Gr. Gr. 232. 5. Such a man's momentary gain is repaid by enormous loss, since he is tempted on to reckless iniquity (*πανουργεῖν*) in which he is found out and punished. ζητὰ combines the notions of loss and punishment.

581. εὖ περιστελεῖν, εὖ 'cleverly,' cf. *Phoiniss.* 1126, Aristoph. *equit.* 195 εὖ νὴ τοὺς θεοὺς | καὶ ποικίλως πῶς καὶ σοφῶς γνιγμένος. So Soph. *O. C.* 807, *Hec.* 1191 τᾶδε' εὖ λέγειν 'cleverly present.' For the metaph. sense of περιστ., cf. *frag.* 460. 2 περιστεῖλαι καλῶς. Cf. also Lucian *Icarom.* 29 p. 736 ἐπιπλάστω σχῆματι κατάπτυστα ήθη περιστέλλοντες.

583 f. ὡς καὶ σὺ *supr.* 302. ἐκτενεῖ 'will lay you low,' a metaphor from wrestling (cf. Ar. *equit.* 481 παραστορῶ), as *Iph.* A. 1013 ἀλλ' οἱ λόγοι γε καταπαλαίοντις λόγους, *Herc.* *fur.* 889, Ar. *frogs* 878 στρεβλοῖσι παλαίσμασιν ἀντιλογοῦντες. Technical expressions from the ring are not uncommon, as *Phoiniss.* 888 (ἀνατρέπειν), *Orest.* 434 (διὰ τριῶν ἀπόλλυμα), *Iph.* A. 66 (ὑπελθεῖν). So δυσπάλαιστος *Alkest.* 888, κεῖσθαι πεσοῦσαν *Troad.* 467. Also in the orators, as Aeschin. *Ktesiph.* 28 (ἀντιδιαπλέκειν).

586. φίλων object. genit. after *σιγῇ*, as after *κρίφα*, e.g. Thukyd. I. 108 *κρύφα τῶν ἀλλων ξυμμάχων*.

589. τολμᾶς ‘bring yourself to.’ Cf. *infr.* 816, 1046, and Monk on *Alkest.* 275 *μὴ τλῆς με προδοῦναι*.

590 f. ‘It was not that idea that prevented you, but’ etc. βάρβ. λέχος ‘a foreign wife,’ cf. *infr.* 593 *γῆματ με λέκτρα βασιλέων*. So often εὐνή in Euripides, e.g. *Iph. A.* 1355 *τὴν ἐμὴν μέλλουσαν εὐνὴν μὴ κτανεῖν*. ἔξεβανε ‘was like to prove,’ cf. *Herc. fur.* 537 *καὶ τῷ* ἔθνησκε τέκνῳ, ἀπωλλύμην δ’ ἔγώ.

597. λυπρὸς which (to me) would be nothing but pain, developed in ὅστις κτλ. εὐδαίμων i.e. furnished with material comfort. κνίζοι optat. by assimilation to γένοιτο.

599. οἰσθ’ ὡς μετεύξει καὶ σ. φανεῖ; Elmsley reads μέτευξαι, which is approved by Cobet *var. lect.* 101. The expression will in that case be like *Herakl.* 451 ἀλλ’ οἰσθ’ δο μοι σύμπραξον; *Hermippus Moīrai* 43 (*οἰσθάν νῦν δο μοι ποίησον;*) and other passages in which the 2nd pers. of the imperative is used in a dependent clause after οἰσθ’ δο: cf. Matth. Gr. Gr. p. 750. καὶ—φανεῖ will then be parenthetic, as *Troad.* 726 ἀλλ’ ὡς γενέσθω· καὶ σοφωτέρα φανεῖ· μήτ’ ἀντέχουν τοῦδ’, εὐγενῶς δο ἀλγει κακοῖς, μήτε κτλ. But although the imperative was doubtless the prevailing Attic idiom (see Greg. Cor. p. 18), the future also occurs *Cycl.* 131 οἰσθ’ οὖν δο δράσεις; cf. *Iph. T.* 759 ἀλλ’ οἰσθ’ δο δράσω;—as well as other variations, e.g. Soph. *O. C.* 75 οἰσθ’, ως ξέν’, ως νῦν μὴ σφαλῆς; and the 3rd pers. of the imperative *Iph. T.* 1203 οἰσθά νῦν ἄ μοι γενέσθω; i.e. ἄ μοι γενέσθαι βούλομαι. Cf. also *Hec.* 998 οἰσθ’ οὖν ἀ λέαι σοι τε καὶ παισὶν θέλω; *Suppl.* 932 ἀλλ’ οἰσθ’ δο δρᾶν σε βούλομαι; There appears therefore no sufficient reason for doubting the text here. The expression is equiv. to οἰσθ’ ως μετεύξαμένη σοφωτέρα φανεῖ; ‘if you change your prayer as I advise, you will show more wisdom.’

605. τι δρῶσα In this fine retort the active (*γαμοῦσα*) said properly of the man reflects pointedly on Jason’s conduct—θέλει δὲ εἰπεῖν· ἄρα τοιοῦτον ἔργον ποιοῦσα <οἶον> σύ; *schol.* A similar effect is, I think, given by Klytaemnestra’s use *Iph. A.* 847 of the word μνηστεύειν (properly of the man ‘to court’) to emphasize the false position in which she has been placed, ἀλλ’ η πέπονθα δεινά; μνηστεύω γάμους | οὐκ ὄντας, ως εἴξασιν. (The use in *Ap. Rhod.* 2. 511 is exceptional.)

607. καὶ σοῖς ἀρά γ ‘yes and to thy house I am now a curse,’ i.e. you have driven me to retaliate by bringing it to ruin. Jason of course does not suspect how soon this is to be proved true. Medea afterwards (v. 771 *infr.*) carefully dissembles her purpose to avoid exciting

suspicion; but the outburst here at the thought of her hated rival, suggested by Jason's *τυράννοις* (cf. *supr.* 287, 8), is a natural touch of feminine character. *τυγχάνειν ὡν* is common in Thukydides, and Greek generally, as equiv. to *εἶναι* with reference (more or less emphatic) to the position at the moment.

608. *ώς οὐ κρινόμει* an elliptic constr. (cf. *ὅπως* with the future indic. in exhortations) for *ἴσθι ὡς κτλ.* not unfrequent in Euripides. *τὰ πλείονα* cf. Soph. *O. C.* 36 “*τὰ πλείονα* ‘the details foreshadowed.’ In Eur. *Med.* 609 the genitive brings this out: ‘Enough—I will not dispute with thee on the further aspects of the matter’” (Jebb).

612. *σύμβολα* The custom was for host and guest to break a counter (*ἀστράγαλον schol.*), each retaining half to establish a claim for future recognition and hospitality. In this case Jason would send one half to a *ξένος* while that corresponding would be kept by Medea as a ‘letter of introduction’ (= *διπλωμα* Cicero *fam.* 6. 12; cf. Tac. *hist.* 2. 54) on her arrival. So a coin was used (*ἡμιτομήν τι νομίσματος* Pollux 9. 71) in acknowledging a commercial obligation.

618. *ἄλλ' οὖν* ‘well then,’ etc.

622 f. *νεοδημήτου* cf. *infr.* 1363 n. *ἔξωπλος* = *ἔξω δωμάτων*, ‘outside her chamber,’ *δῶματα* referring to the inner apartments. Cf. *infr.* 1132 (*δόμους*). The phrase *δ. ἔξωπ.* is ridiculed by Aristophanes (*Thesm.* 881). It does not occur in the other tragedians.

625. ‘Thou wilt contract a marriage thou wouldest fain disown (be quit of),’ *ἀρνεῖσθαι* as *ἀπειπεῖν*, *ἀναίνεσθαι*.

626—657. Second Stasimon. The theme of the Chorus is a warning against the excessive passion of love. ‘Medea abandoned all for Jason and now is left forlorn. But love in moderation is the most gracious boon of heaven. May our own wedded lives be not troubled by unlawful desires or jarring quarrels! Medea alas! is now an exile, homeless and loveless—the worst of all misfortunes. Duplicity such as Jason's deserves to bring the author of it to a bad end.’

626 ff. *ἔρωτες κτλ.* ‘the passion of love when it cometh uncontrolled doth bring to man neither glory nor fair repute: yet, if in milder mood she draweth near, winsome beyond compare is the Kyprian goddess.’ *ἄλις ἔλθοι, i.e. μετρίως* (Hesych.), cf. *infr.* 633, com. frag. *aleph.* Kock III. p. 436 οὐδὲ τὴν νευρὰν “*Ἐρως | μετρίως ἐνέτεινεν, ἀλλ' θον εἰχεν* *ἰσχύος*, Eur. *frag.* 550. *ἄλις* with a verb is epic: the ordinary use is as 557, 1103. For the sentiment, cf. *Iph. A.* 543—606 a chorus closely resembling this in ideas and expression.

631 f. *ἐπ' ἐμοὶ* ‘against me’; an epic usage, e.g. Homer *A.* 382,

not unfrequent in tragedy, as Aesch. *Ag.* 375 ἐπ' Ἀλεξάνδρῳ τείνοντα τόξον. So *P. V.* 1075 (ἐπ' ἐμοὶ ῥιπτέσθω πυρὸς βόστρυχος). Cf. Meleager *A. P.* 5. 215 δεὶ δ' ἐπ' ἐμοὶ πτηνὰ χέοντα βέλη. Contrast *Herc. fur.* 984 ἄλλῳ δ' ἐπεῖχε τόξα. ἄφυκτον οἰστὸν see Note A.

635. ‘And never may dread Kypnis afflict me with a disputatious temper or restless jealousy and madden my soul with longing for strange loves. May she favour peaceful married life and wisely assort with whom each of us is to wed.’

642 f. ἀμηχ. cf. Pindar *Pyth.* 2. 54. See *supr.* 446. δυσπέρατον ‘hard to find a way out of,’ cf. Juvenal 3. 165 *hanc facile emergunt quorum virtutibus obstat Res angusta domi.*

644. οἰκτρότατον ἀχέων accus. in appos. to the sentence, cf. *Orest.* 962 τιθέστα λευκὸν ὄνυχα διὰ παρηΐῶν, αἰματηρὰν ἄταν, *infr.* 1197.

645. ‘Ere that (*πάρος*) by death, O by death, may I be overcome and make an end of this life.’ ἀμέραν cf. *Hel.* 364 λυπρὰν ἄγουσαν ἡμέραν. ὑπερθεν cf. *Bach.* 904 ὑπερθε μόχθων.

649 f. For the emphasis given to εἴδομεν by the following οὐκ ἔξ ἔτ. κτλ., cf. *Herakl.* 5 οἶδα δ' οὐ λόγω μαθών. φράσασθαι ‘recognize.’

655 f. καθαρὰν the epithet really applies to φρενῶν, cf. on *supr.* 209. ἀνοίξαντα v. 810 n., *infr.* 1233.

657. ἐμοὶ μὲν the antithesis ἄλλοις δὲ is left to be supplied in thought. Thus often in the orators ἐγὼ μὲν οὐκ οἶμαι, Demosth. p. 481 etc. The effect is reproduced by emphasizing ἐμοὶ. Cf. *Suppl.* 771.

658—818. Third Epeisodion. The prospect of a safe retreat which had been in Medea's thoughts (cf. *supr.* 390) now actually presents itself in the chance arrival of Aegeus, king of Athens, by ship (677) at Korinth. He had gone to Delphi to consult the oracle on his childlessness, and Medea promises the aid of her skill (713) in procuring him offspring *on condition that he grants her refuge and protection at Athens*. Two reasons, one general the other special, may justify the introduction of this scene. In the first place, Euripides (like other poets, see Introd. p. xv) takes an opportunity of bringing the Medea-legend into connexion with Athens, displaying her as a country faithfully discharging ancient obligations (719 δίκαιος ὦν) and as the protector of the friendless—άει ποθ' ἥδε γαῖα τοῖς ἀμηχάροις | σὺν τῷ δίκαιῳ βούλεται προσωφελεῦν *Herakleidae* 329. To avoid prolixity, the poet supposes Medea and Aegeus already known to one another. In the second place, by showing her anxious to secure a retreat and trusting in the pledge given by Aegeus, Euripides throws into the background Medea's supernatural powers and presents her as a more human figure

than had she relied wholly on her magic arts to escape retribution at the hands of man. Thus the fine scene 1016 ff. where her thirst for revenge struggles with the promptings of a mother's love produces its full effect.

660. *σοφοῦ* appears to be a complimentary epithet not conveying any especial significance.

665. *ἄπαις γάρ* 'was it because' etc., *πρὸς θεῶν* being merely interjectional. *δεῦρ' αὖτις μὲν μὲν ἔτι δεῦρ' αὖτις χρόνος ὥφελε κτίσαι.*

667. *εὐνῆς ἄξυγες γαμηλ.* 'I have a wife joined to me by wedlock's tie,' for the poetical fulness of expression (as Homer §. 250 *δηρὸν γάρ εὐηγέρος ήνεν ἀπαστος*) cf. *Iph. A.* 982 *σὺ δ' ἀνοσος κακῶν γ' ἐμῶν* and many similar phrases. For the gen. *εὐνῆς* (as *πωλον ἄξυγα λέκτρων Hippol.* 546) v. Gr. Gr. 228 n. 2.

671 f. For *μὲν* in interrogations, v. *infr.* 1124. *ἐπει τοι καὶ* the following words *σοφῆς κτλ.* are emphasized by *καὶ*, the reference being to *σοφώτερα*, 670. For the collocation, cf. *Heracl.* 747 *θείνων ἐπει τοι καὶ κακὸς μένειν δόρυν*, Eur. *frag.* 781. 53, Plato *republ.* 567 e *ἐπει τοι καὶ πιστότατοι αὐτῷ εἰσι*.

674. *ἀσκοῦ κτλ.* 'he forbade me to unloose the wineskin's pendent foot,' a euphemism signifying that he must preserve strict chastity. There is a similar ambiguity of expression in Epikrates *frag.* 10.

679. 'Son of Pelops, and a man (as they say) of upright mind,' cf. *Hippol.* 11 *ἀγνοῦ Πιτθέως παιδεύματα*.

681. *τριβῶν τὰ τοιάδε*, with the genit. *Bacch.* 717 *καὶ τις πλάνης κατ' ἀστυν καὶ τριβῶν λόγων*: cf. Eur. *frag.* 473 *λέσχης ἀτριβῶνα*.

684. *τι γάρ* 'why, how is it that,' etc. Aegeus, who up to this point has been occupied with his own troubles, is struck by the melancholy tone in which Medea pronounces line 683.

689 f. *ἔφ' ἡμῖν* 'besides me,' for the force of *ἐπι* cf. *ἐπιγαμεῖν* of a man marrying again, *Alkest.* 305 *καὶ μὴ πιγήνης τοῖσδε μητριὰν τέκνους*. (Similarly Klytaemnestra (referring to Cassandra) says of Agamemnon *ἀλλ' ἦλθ' ἔχων μοι μανάδ' ἔνθεον κόρην | λέκτροις τ' ἐπεισέφρησε Eur. El.* 1033.) The words *δεσπότιν δόμων* give the point of Medea's grievance. Glauke was to have the position and privileges of a wife: cf. *infr.* 965. *οὐ που* 'surely he has not...' cf. *El.* 235 *οὐ που σπανίζει τοῦ καθ' ἡμέραν βίου*; Also occasionally in the strengthened form *οὐ τι που*, *Ion* 113, *Herc. fur.* 966, cf. Aesch. *P. V.* 263 (*μή πού τι προίβης κτλ.*), *οὐ δή που*.

693. *μέγαν γ' ἔρωτα κτλ.* sc. *έρασθεις*, 'yes, seeking a grand

alliance he proved himself untrue,' μέγαν γ' ἔρ. answers πήτερον ἐρασθεῖς, as *Iph. A.* 1364 AX. αἰρεθεὶς ἐκάν. ΚΛ. πονηράν γ' αἴρεσιν, μαιφονεῖν. In μέγαν (explained by 695) the same contemptuous tone appears as *supr.* 405. πιστὸς οὐκ κτλ. is not a separate statement, which would require a connecting particle, but (as Verrall says) part of the answer, in which μέγαν γ' ἔρ. bearing the chief stress comes first.

694 f. ἦτω i.e. 'enough of him!' an exclamation of disgust. *valeat, malitia si modo est quam praeiicias* (Buchanan). ἀνδρῶν τ. κτλ. develops μέγαν γ' ἔρωτα κτλ. above.

696. δίδωσι for the tense cf. *infr.* 950, 1205, 1319.

702 f. ἐπήνεστα *supr.* 64. λόγῳ μὲν οὐχὶ κτλ. 'he pretends to oppose it (οὐκ ἔχ), but in fact he wishes to endure it.' Cf. *Alkest.* 1071 χρὴ δ' ὅστις εἴ συ καρτερεῖν θεῶν δόσιν (*Elmsl.*).

709. οὕτως 'so may you...' i.e. on this condition, like *sic* in Latin.

710. καύτὸς ὄλβιος θάνοις. Nauck would read θάλοις, Schneidewin σθένοις, but the form of the expression is due to the well-known Greek sentiment χρὴ δ' οὐποτ' εἰπεῖν οὐδέν' ὄλβιον βροτῶν | πρὶν ἀν θανόντος τὴν τελευταίαν ἕδys | ὥπως περάσας ἡμέραν ἡξει κάτω, *Androm.* 100. 'And at the end you may die content!' i.e., after a prosperous career, and with children of your own—the crowning felicity of life, cf. *supr.* 489 f.

711. τόδε i.e. 'in meeting me.'

713. Cf. *Hec.* 358 ἐρᾶν τίθησιν, *supr.* 696.

717. εἰς τοῦτο φροῦδος, herein am I wholly at a loss, cf. *Orest.* 390 τὸ σῶμα φροῦδον, τὸ δ' ὄνομ' οὐ λέλοιπέ με.

719. δίκαιος ἀν thus fulfilling what is due from me.'

723. οὐ μῆ μεθῶ Gr. Gr. 292.

724 f. αὐτὴ 'of your own free will.' πόδα the accus. added to the passive on the same principle as in such phrases as Eur. *El.* 94 (*τειχέων μὲν ἐντὸς οὐ βαίνω πόδα*) etc.; an extended use of the common internal accus. in the phrases πορεύομαι ὁδόν, *et sim.* See on *supr.* 92. καλέγενοις i.e. (in the opinion not only of my own nation) but also in that of the people of Korinth.

727. Medea is dissident in making this suggestion and concludes rather hesitatingly, ἔχοιμ' ἀν πάντα—πρὸς σέθεν—καλῶς. This seems to excuse what would otherwise be a slovenly mixture of the expression πάντ' ἔχειν and ἔχειν καλῶς.

728. μῶν οὐ; for the strengthened form, cf. *Troad.* 709 μῶν οὐ τὸν αὐτὸν δεσπότην ἡμῖν ἔχειν;

730 ff. τούτοις, ὄρκίοισι μὲν κτλ. The text here must be regarded

as uncertain (see Appendix), but κάπικηρυκεύματα (not -μαστι) is shown by the *scholia* to have been the original reading. ἄγονους ἐκ γ. ἔμε, 'if they try to drag' etc. [It is very possible that Kirchhoff is right in supposing a line lost after 733.]

736. πολλήν almost 'over-much'; much, seeing that I have given my word: cf. *Iph. A.* μακρούς δὲ δοῦλος ὡν λέγεις λόγοις. So Pindar *Nem.* 10. 35 (*βραχύ*), *Herc. fur.* 19 (*μέγαν*).

739 f. ἔχοντα see *supr.* 58 n., *infr.* 810 n. τὸ σόν *supr.* 346.

742. συντίθεις as well as ὅμνυ governs γένος, cf. *supr.* 147.

746. ἔκουσιώ τρόπῳ=ἔκουσιως, a periphrastic form for the corresponding adverb rather affected by Euripides; cf. *El.* 282 ἀναγκαῖω τρόπῳ, *Hel.* 1547 ποιητῷ τρόπῳ (=δολίως), *Orest.* 1040 (Fraccaroli, *de Eur. scribendi arte*).

749 f. πάθοις; represents πάθοιμι said by Aegeus. δυσσεβοῦσι i.e. ἐπιόρκοις (Paley).

753. πράξασ' ἀ μέλλω sc. πράσσειν. τυχοῦσ' ἀ βούλ. *supr.* 338.

755 f. ὡν τ' ἐπίνοιαν κτλ. i.e. ἀ σπεύδεις, ἐπίνοιαν κατέχων αὐτῶν.

758. παρ' ἐμοὶ cf. Soph. *Trach.* 589 (v. *supr.* 579). δεδόκησαι an Ionic form, cf. κεχάρημαι (*χαλρω*).

759 ff. Aegeus having left the stage, Medea in fierce exultation (*νῦν καλλίνικοι*, 760) pours out the full details of her scheme of vengeance to the Chorus. They have bound themselves to silence (267), but now on hearing fully what she meditates protest (806) against so fearful a crime. Can a mother kill her children? Yes, replies Medea, herein is a wife's exquisite revenge—οὕτω γὰρ ἀν μάλιστα δηχθείν πόσις (812).

759. Δίκη τε Ζηνὸς *supr.* 169.

765. Here ἐκ τοῦδ' ἀναψ. carries on the nautical metaphor in ἐκάμυνομεν (cf. Aesch. *Septl.* 194) and λιμήν: see on *supr.* 258, i.e. 'on him will I rely for safety in my new abode.' Cf. *Herc. fur.* 478.

768. δέχου δὲ μὴ πρὸς ἥδονὴν λόγους 'prepare to hear words not framed to please,' i.e. spoken in earnest, not a discourse whose aim is to captivate an audience; cf. *Orest.* 763. δέχου as *supr.* 175.

773, 4. These two lines are probably inserted in explanation of 772.

776. οὐχ ὡς λιποῦσ' ἀν represents οὐκ ἀν λίποιμι, Gr. Gr. 255. Cf. Thukyd. 7. 67 ὡς τῶν γε παρόντων οὐκ ἀν πράξαντες χείρον 'could not possibly be in a worse position.'

780. οἰκεῖν as in *supr.* 314 (ἐᾶτε μ' οἰκεῖν) 'continue to reside in.' οἴον like ὡς δὴ to indicate the mental attitude, real or supposed, of the agent, cf. *Iph. T.* 1337 κατῆδε βάρβαρα | μέλη μαγεύοντος' ὡς φόνον

νίζουσα δή, *Orest.* 1320 ὡς δῆθεν οὐκ εἰδεῖαι τάξειργασμένα. [I have made this correction of the MSS. τήνδε μὴ φεύγειν χθόνα. The *schol.* has γράφεται δῆθεν μὴ φεύγειν χθόνα, ἵν' ὃ ἀντὶ τοῦ ὡς δὴ παραιτησαμένους τὴν φυγὴν. If a gloss μὴ φεύγειν on οἰκεῖν had supplanted that word in the text, it is likely that the metre would have been restored by τήνδε, as τήνδε μὴ φεύγειν χθόνα occurs *infr.* 935. Elmsley suspected that δῆθεν was part of the original reading here, tentatively proposing δῆθεν <ικεσίω λόγῳ>.]

782. ἀμφιθῆ χροῦ *infr.* 975.

786. ὥμωξα *supr.* 64.

788. οὔτις ἔστις κτλ. *usitatius* esset οὐκ ἔστιν, οὐδεὶς ἔστιν, τις ἔστιν, sequente scilicet ὄστις (Elmsl.), v. *infr.* 1336. The exact force is as Hermann remarks (*opusc.* III. 212) non est aliquis qui eos servet, i.e. non est aliquis, qui, quisquis sit, eos servet. The phrase is rather a favourite with Eur. (cf. *Alkest.* 848; *Iph. Aul.* 972, etc.) and is probably parodied by Aristoph. *peace* 316 οὕτι καὶ νῦν ἔστιν αὐτὴν ὄστις ἔξαιρήσεται.

793. Ίτω (in a different tone from *supr.* 694) ‘it must come,’ cf. *infr.* 814.

800. κακὴν κακῶς *infr.* 1383, see on *supr.* 512. Aristoph. *equit.* 2.

804. βαρεῖαν ἔχθροῖς κτλ. The sentiment is not meant to reveal barbarity in Medea’s character, but is in keeping with the principles of early Greek morality, as we find in Pindar and the gnomic poets. Indeed so much was ‘to do harm to one’s enemies’ accepted as natural, that even to kill the children of a defeated foe as a measure of precaution was thought excusable, cf. *Herakl.* 1005, *Androm.* 520, etc.

810. πάσχονταν the change to the accus. is due to the infinitive (πάσχοντάν σε λέγειν) as is common when the participle precedes an infin., e.g. Plato *Krito* 51 d προσαγορεύομεν...ώ ἀν μὴ ἀρέσκωμεν ἡμεῖς ἔχειναι | λαβόντα τὰ αὐτοῦ ἀπίειναι ὅποι ἀν βούληται, *supr.* 655, 739. Sometimes the construction reverts to the dative for the sake of clearness, as Homer X. 107 ἐμοὶ δὲ τότ’ ἀν πολὺ κέρδιον εἴη | ἄντην ἦ Ἀχιλῆα κατακτεναντα νέεσθαι | ἥτε κεν αὐτῷ δλέσθαι.

815 ff. She addresses the Nurse. δεσπόταις generalizing plur., cf. *supr.* 61.

819—860. Third Stasimon. The promise of Aegeus to grant refuge and protection to Medea leads to an ode in praise of Athens, the home of enlightenment and culture. But the Chorus who know the crimes she meditates doubt whether Athens will receive a murdereress (841).

There is still time to repent (846). The children's innocent pleading may soften her heart.

819. Ἐρεχθεῖδαι the Athenians; as descendants of Erechtheus, who was identified with Erichthonios son of Hephaistos and Athene: hence they are called θεῶν παῖδες μακάρων (820) or παῖδες Ἡφαίστου Aesch. *Eum.* 13. τὸ παλαιὸν cf. Thukyd. 8. 28 (of Iasus) παλαιόπλοιον γὰρ ἦν τὸ χωρίον. The prosperity of Athens is not a thing of yesterday (ἀριπλούντα χρήματα Eur. *Suppl.* 742), but as the immemorial inhabitants of Attika, where the population has escaped the mixture of races ensuing on foreign invasion (ἀπορθῆτον), they have grown up in established security.

821. ἄπο cf. *infr.* 980. φερβόμενοι 'drinking in with every breath,' their intellectual faculties being quickened by the pure bright air of Athens, as the dull heavy atmosphere of Boeotia was supposed to exert a contrary influence, Horace *ep.* 2. 1. 245 Boeotum *in crasso iurares aere natum.*

824 f. λαμπροτάτου cf. Pindar *Isth.* 2. 20 κλεινᾶς δ' Ἐρεχθεῖδᾶν χαρίτεσσιν ἀραρώς ταῖς λιπαρᾶς ἐν Ἀθάναις. ἀβρῶς means graceful, easy movement, as *Alkest.* 586 (of a fawn) σφυρῷ κούφῳ βαλνειν. Cf. *Iph.* A. 613 σὺ δ', ὁ τέκνον μοι, λεῖπε πωλικοὺς ὥχους, ἀβρὸν τιθεῖσα κωδον, *infr.* 1159 ἀβρῶς τιθεῖσα πάλλευκον πόδα. ἔνθα ποθ' ἀγνᾶς κτλ. 'where aforetime, as they say, golden-haired Harmonia bore the Pierian maids, the Muses Nine.' The usual account makes the Muses daughters of Μνήμη or Μνημοσύνη, cf. Krates 1 Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγλαὰ τέκνα, | Μοῦσαι Πιερίδες κλῦτέ μοι εὐχομένω. Euripides is following some other legend (cf. *infr.* 1280), or makes an innovation of his own for the greater glory of Athens.

830 ff. τοῦ καλλινάου κτλ. 'beside the waters of the fair stream Kephisos, wherefrom did Kypris draw (as they tell) and watered the land, breathing o'er it sweet and gentle breezes. And twining ever scented rose-wreaths in her hair she hath for escort the Loves, who are Wisdom's comrades and her helpers towards every kind of excellence.' ἀφυσσαμέναν, the doubled σ (quod in choriciis licet, Porson) as κατανασ-σαμένη Aesch. *Eum.* 930. The fructifying influence of the Kephisos on vegetation (οὐδ' ἄϋπνοι κρῆναι μινύθουσιν, Κηφισοῦ νομάδες ῥεέθρων, Soph. *O. C.* 686) and the temperate climate of Attika are poetically supposed the work of Aphrodite. τὰς lit. 'to which she helped herself,' the accus. as Anth. P. 9. 333 ἃς ἀπὸ νῦμα | ξουθαὶ ἀφύσσονται χείλεσιν ἀλκυόνες. [ροὰς the correction of E would be possible, as the accus. with παρὰ as well as the dative is used for 'on the banks of': cf.

Homer Δ. 487 (*παρ' ὄχθας*). *Hel.* 491. Antimachus 36 βωμὸν δέ οἱ εἴσατο πρῶτος | "Δρηστος ποτάμου παρὰ ρόν Αἰσήποιο.]

839 f. πέμπειν cf. Plutarch *mor.* 751 "Ερως...ἡν ("Αφροδίτην) εἰληχε θεραπεύειν ἐκ τεῶν καὶ περέπειν. See also Note B. ἀρετᾶς ξυνεργούς. At first sight it might seem that reason and passion are opponents, rather than allies. But the poet has in his mind the idea of Love as a guiding and inspiring influence; and just as Plato gave a new and extended meaning to *φιλοκαλεῖν*, transferring it to the aspirations of the soul, so Euripides here signifies by *ἔρωτες*, not mere passion, but the enthusiastic temperament capable of that ardour and devotion which leads to success (cf. Anth. P. 7. 14). The idea of Love is exalted to include that quickening and stimulating power, which spurs a man to noble effort, and animates him with the desire to win distinction. So Plutarch on the line "Ερως διδάσκει καν ἀμουσος ὃ τὸ πρὶν says, συνετόν τε γὰρ ποιεῖ καν βάθυμος ὃ τὸ πρὶν, καλ ἀνδρείον ὃ λέλεκται ἄτολμος.

841 ff. How then shall that city of holy streams (Athens) or that country that gives safe-conduct to friends (Attika) receive *thee*, the murdereress, the impious woman, to associate with others?

ποταμῶν the genit. as *Phoiniss.* 825 (of Thebes) *πύργος διδύμων ποταμῶν.* πόμπιμος φίλων does not refer to the reception of Medea —whose crimes they fear may exclude her—but expresses a national characteristic. μετ' ἄλλων cf. *infr.* 892.

852. πόθεν θράσος κτλ. i.e. (as in *suþr.* 841) πόθεν ἡ θράσος φρενὸς ἡ κτλ. The following words are variously altered, but the scholiast clearly had this text, and I believe it to be sound as it stands. The constr. is, πόθεν ἡ θράσος φρενὸς (λήψει) ἡ χειρὶ καρδίᾳ τε δεινὰν τόλμαν προσάγοντα λήψει τέκνων σέθεν; Boldness to *plan* is matched by resolution to *execute*. In the second clause however the construction is not χειρὸς τόλμαν λήψει, but χειρὶ καρδίᾳ τε (which form one notion, cf. *infr.* 1037 καρδία γὰρ οὖχεται answered by χεῖρα δ' οὐ διαφθερῷ, 1050) λήψει τόλμαν προσάγοντα. The participle (which here means simply 'bringing into play') is added to complete the idea λήψει χειρὶ τόλμαν (*προσάγοντα*). I follow Hermann in regarding τέκνων σέθεν as an objective genit. dependent on the idea of the clause χειρὶ—τόλμαν. It comes therefore to mean very much what the *schol.* expresses by κατὰ τῶν φιλτάτων παιδῶν 'against thy children.'

856 f. ἄδ. μοῖραν σχήσεις φόνου lit. 'how wilt thou keep tearless the fatal act?' i.e. will not tears rise and melt thy purpose? μοῖραν φόνου is in the epic manner, cf. *infr.* 982 μοῖραν θανάτου.

861—970. Fourth Epeisodion. Jason appears in response to the message sent (815), and Medea addresses to him the *μαλθακούς λόγους* (771) which are to disarm suspicion. On thinking it over, she says, I see that I was wrong. Your new alliance was demanded by worldly wisdom, and must be accepted—indeed I ought to welcome the bride and make things pleasant. [Medea rather overacts her part here, but she could calculate on Jason not detecting this. He has not realized the depth of feeling in Medea's nature: see on *supr.* 445. So in his reply he dismisses what to her mind is the vital point (904 f.), in the easiest fashion (906) ἀλλ' εἰς τὸ λῶν κτλ. Let us then forgive and forget!]

861 f. **καλ** emphasizes δυσμενῆς οὖσα (concessive participle). οὐ τᾶν (οὐ τοι ἀν) Porson for οὐκ ἀν, a common error, which is corrected to οὐκ ἀν γ' in the Aldine edition. τοῦδε γε explained by what follows, ἀλλ' ἀκούσομαι κτλ.

866 f. πόλλ' ὑπέργασται φίλα 'many endearments have passed between us,' cf. Medea's appeal in Apoll. Rhod. 4. 360 ποῦ δὲ μελιχραὶ ὑποσχεσίαι βεβίασιν; | ἡς ἐγὼ οὐ κατὰ κόσμον ἀναιδήτω λότητι | πάτρην... νοσφισάμην. ἐμ. διὰ λόγων ἀφ. ἐμαντῆ διελέχθην, cf. *infr.* 1076.

874. τί πάσχω; 'what has come to me?' cf. *infr.* 1044. ποριζόντων καλῶς cf. εὐ διδῶμι, *Orest.* 667 ὅταν δ' ὁ δαίμων εὐ διδῷ. *Alkest.* 1004.

875. χθόνα Iolkos, v. *supr.* 550. She is alluding to Jason's arguments 546—567. Thus σωφρονεῖν (879) recalls his σωφρῶν (548).

881. ή depends on μετεῖναι. ξυμπ. sc. αὐτά. παρ. λέχει 'stand by the marriage couch': this (and the following 'find delight in waiting on your bride') suggests the picture of a mother at the wedding of her daughter (cf. *infr.* 1021 γαμηλίους εὐνὰς ἀγῆλαι), but she does not use quite the ordinary terms lest the irony should be too evident to Jason. κηδεύουσταν v. *supr.* 810 n.

884 ff. ἔσμεν οἶόν ἔσμεν a well-known tragic mode of implying more than is actually said, cf. *infr.* 1006 ἥγγειλας οἱ' ἥγγειλας. Gorgias *Helenaē encom.* 6 ἔπραξεν ἢ ἔπραξεν. *Hec.* 873 πάσχοντος οἴα πειστεῖται. Here she continues with γυναῖκες—kept effectively till the end of the sentence, instead of something more explicit; such as ἔπλευσ' ὅπως ἔπλευσα θεομανεῖ πότμῳ, *Orest.* 79. χρῆν (not χρῆ) is right here, as she is referring to Jason's speeches, in which he 'retorted foolishness to folly' instead of trying to soothe her. κακόν is the familiar satirical description of women in the poets, from the earliest to the latest. Therefore, she says, men should not imitate what they condemn (κακοῖς). I now, instead of stubbornly urging (ἀντιτείνειν) my own point of view, am about to give way (*παριέμεσθα*) and confess my mistake.

892. τῆς ἔχθρας cf. Soph. *Ai.* 774· ὡς καταλλαχθῆ χόλου. μητρὸς μέτα, with your mother, i.e. 'as your mother does,' cf. *Hippol.* 835 οὐ σοι τάδ', ὥναξ, ἥλθε δὴ μόνῳ κακά· | πολλῶν μετ' ἄλλων ὥλεσας κεδονὴν λέχος, 'as many others have done,' and somewhat similarly *Androm.* 1152 ὅσπερ αὐτὸν ὥλεσε | πολλῶν μετ' ἄλλων. See on *infr.* 1053. Euripides sometimes extends this use to convey a proleptic sense, *Iph. A.* 1110 πατρὸς μέτα 'to join her father.' So *supr.* 845 (μετ' ἄλλων).

895. τῶν κεκρυμμένων she is thinking of the coming murder. The significance of the phrase is not, of course, seized by Jason.

898 f. φόβου πλέα cf. Aesch. *P. V.* 985 φρονήματος πλέως. Archilochus, 58 καρδίης πλέος. So Plato *republ.* 579^b πολλῶν καὶ παντοδαπῶν φόβων καὶ ἐρώτων μεστός. v. *infr.* 923.

χρόνῳ, 'at last,' so τῷ χρόνῳ *infr.* 907. σὺν χρόνῳ Soph. *Trach.* 201.

900. ἐπληστα v. *supr.* 25 n.

901 f. χλωρὸν δάκρυ the tear-drop is given the same epithet as the dew to which it is often poetically compared, cf. χλωρὰν δακρύων ἄχναν Soph. *Trach.* 847. μεῖζον proleptic.

905. γάμους παρεμπολῶντα...πόσιν, the accusative-construction of the participle by which stress is laid on the act ('at the importation by a husband of...') follows ὀργὰς ποιεῖσθαι, which is equivalent to a verb of emotion: see on *supr.* 64. Cf. *Hippol.* 1339 τοὺς γὰρ εὐτεβεῖς θεοὶ | θυήσκοντας οὐ χαλροῦσι. Lobeck Soph. *Ai.* 136. The constr. is common in poetry, but very rare in prose. [MSS. γάμους παρεμπολῶντος ἀλλολούς πόσει. I have adopted here Mr Walter Headlam's emendation (*J. of Phil.* 46, p. 264) which cures the grammatical difficulty [πόσει, παρεμπολῶντος (αὐτοῦ) γάμους] and accounts for ἀλλοίος, a word unsatisfactory in sense and not elsewhere found in tragedy. Hesychius ἐπεισάκτου· ἀλλοτρίου. The word ἐπεισάκτους is the natural epithet here, carrying out the metaphor of παρεμπολῶν (as μητριὰν ἐπεισάγων com. frag. *adesp.* 110): cf. Lykophron *Alex.* 60 ἐπεισάκτων γάμων and the *schol.* ad loc. ξένων καὶ ἀλλοτρίων.]

907 f. ἀλλὰ τῷ χρόνῳ i.e. εἰ μὴ πρότερον, ἀλλὰ κτλ. (*Hel.* 990 εἰ μὴ πρὸς οἴκους δυνάμεθ', ἀλλὰ πρὸς νεκρούς). Cf. *infr.* 1068. Elmsl. ad *Herakl.* 363. βουλήν on the analogy of γνώμην, cf. Herod. 7. 175.

909. ὑμῖν ethic dat., cf. *infr.* 1301.

912. τὰ πρῶτα cf. *Iph. A.* 51 οἱ τὰ πρῶτ' ὠλβισμένοι 'Ελλάδος νεαρίαι. Gorgias *Helenae encom.* 3 φύσει καὶ γένει τὰ πρῶτα. Herod. 6. 100 (*Aἰσχίνης*) τῶν Ἐρετριέων τὰ πρῶτα. ἔτι, 'at some future day,' cf. *infr.* 1010.

915 ff. ηβης τέλος cf. *supr.* 153. τέγγεις *supr.* 25.

920 f. ἐννοουμένη sc. τέγγω κόρας. εὐθήσομαι like καλῶς (εὖ) τεθέναι Eur. *Antiope* 20 (θήσομεν καλῶς), *Iph.* A. 401, etc. is common in the sense of to 'arrange for,' as *Iph.* T. 1003 τὸ σαυτοῦ θέμενος εὖ. Lucian *Nekyom.* 21 τὸ παρὸν εὐθίμενος. Thukyd. 6. 11 etc. See on *supr.* 66, and cf. Plato *Gorg.* 499 c τὸ παρὸν εὖ ποιεῖν.

923. κάπι δακρύοις ἔφη cf. Shakespeare, *King John* 3. i. 14 'A widow, husbandless, subject to fears, A woman naturally born to fears.'

936. οὐκ οἰδ' ἄν εἰ πείσαμι as often with οἴομαι, and similar verbs, ἄν is attracted from its normal position; cf. *Alkest.* 48. Plato *Tim.* 26^b οὐκ ἄν οἶδα εἰ διναλμην κτλ. (Elmsl.).

937. ἀλλὰ, 'at any rate,' cf. *supr.* 907. πατρὸς 'ask of thy father,' the genit. as *ικετεύειν τινός τι* (*ικέτευσον πατρὸς...μὴ θανεῖν Iph. A.* 1242), παραιτεῖσθαι τινίς (1149), etc. Usually the accus., as *Orest.* 1611 ήμᾶς μὴ θανεῖν αιτοῦ πόδιν.

939 f. σφε i.e. τὴν γυναῖκα. εἴπερ κτλ. i.e. εἴπερ ἔστι γυνή. She will do what her lover asks.

947. εὐδ. οὐχ ἐν ἀλλὰ μυρίᾳ for the form of the expression, see on *supr.* 445.

950. διδωσιν *supr.* 696. oīs ὁς suus non valde frequentatur a tragicis (Elmsl.). Cf. ὡν πατῶν Soph. O. C. 1639. In *Hel.* 1124 (τάλαιναν ὡν ἀλόχων κτλ.) Matthiae's ὡν restores the metre. C has τῶν.

951. φερνάς 'as a wedding-present.'

953. μεμπτὰ the double sense here is well pointed out by the *scholiast* in his note. Jason takes it as 'the ornaments are precious enough to please even a royal bride,' but there is also the meaning 'she will not find the present contemptible,' i.e. it is fraught with death. The tragic irony of the whole scene down to πράξαντες καλῶς, 970, is very skilful.

958. προθήσει sc. ήμᾶς. He speaks as an accepted lover, v. *supr.* 940.

959. μή μοι σύ 'No! No!' in a tone of impatience, cf. μή μοι γε, Aristoph. *equit.* 19.

961. κεῖνα is more abstract than the preceding κείνης, 'hers is the winning side.'

965. δὲ (not τε) is required in expressions of this kind answering an implied μέν, where there is no change of construction, e.g. *Hec.* 534 ὡ παῖ Πηλέως, πατὴρ δ' ἐμός, δέξαι κτλ. Contrast *Orest.* 22 quoted on *supr.* 430. [δεσπότιν τ' MSS. corrected by Elmsley.]

971—996. Fourth Stasimon. The Chorus presage the catastrophe that is approaching.

975. ἀμφὶ κόμῳ θήσει cf. *supr.* 782 ἀμφιθῆ χροῦ. *infr.* 1155. The active is used, though she is to crown herself, as sometimes also with the verbs στεφανοῦν, περιβαλεῖν, etc. (cf. *infr.* 979). τὸν "Αἰδα κόσμον 'the fatal ornaments.'

980 f. νυμφοκομήσει 'shall put on the bridal dress,' which is to be her shroud. The idea is the same as in Soph. *Antig.* 816 'Αχέροντι νυμφεύσω. *Herc. fur.* 484 "Αἰδην νομίζων πενθερόν. Cf. also Anth. P. 7. 182 (Meleager) οὐ Γάμον, ἀλλ' Αἴδαν ἐπινυμφίδιον Κλεαρίστα | δέξατο. Lucan *phars.* 8. 90 me pronuba ducit Erinys. ἔρκος cf. Aesch. *Ag.* 1611 *ἰδόντα τοῦτον τῆς Δίκης ἐν ἔρκεσιν.* So ὑφαντὸν ἀμφιβληστρὸν Soph. *Trach.* 1052, of Nessus' robe.

986 f. παισὶν—βιοτῷ a variation on παιῶν βιοτῷ, the defining dative being added on the same principle as in the familiar construction with accusatives. Cf. Pindar *Pyth.* 1. 7 ἐπὶ οἱ νεφέλαν...κρατὶ...κατέχεντα. *Rhesus* 266 ἡ πολλ' ἀγρώσταις σκαιὰ πρόσκειται φρενί. The grammarians call the construction σχῆμα 'Ιωνικόν. οὐ κατειδώς 'little knowing the full meaning of your marriage,' cf. Soph. *O. T.* 442 (*καταλοσθῇ*).

990. δύστανε μοίρας causal genit. used in exclamations either without the article (cf. *Alkest.* 741 σχετλία τὸλμης, *Orest.* 412 οἵμοι διωγμῶν) or, more often, with it as *infr.* 1023, 1046. ὅσον παροίχει 'how complete is thy ruin'; the preposition παρά, as not unfrequently when compounded with a verb, adds the idea of the unexpected and inopportune, e.g. Plato *Tim.* 50 ε τὴν αὐτοῦ παρέμφαινον ὅψιν, Hypercides *Euxen.* 42 παραφθέγγοιο.

991. μεταστένομαι σὸν ἄλγος i.e. I change my theme to *thy* sorrows, unhappy mother.

997—1075. Fifth Epeisodion. The Παιδαγωγός announces that permission has been granted to the children to remain at Korinth. This news, which he supposes will gratify Medea, in reality intensifies the conflict in her mind between a mother's affection and the fury of an injured wife, which reaches its climax in the scene which follows, 1014 ff.

997. οὔδε *supr.* 46.

1001. This unmetrical line doubtless originated from *supr.* 918.

1003. οὐ ξυνῳδά cf. Aesch. *Ag.* 641 εὐφῆμον ἡμαρ οὐ πρέπει κακαγγέλω γλώσση μιάνειν.

1005. ἐσφάλην *supr.* 64. δόξης εὐαγγέλου 'my expectation of announcing welcome news,' in tragedy an adjective is often employed

in this free manner, cf. ἀλώσιμος βάγις 'tidings of the city's capture,' Aesch. *Ag.* 10. Cf. also *Herc. fur.* 460 δόξα εὐελπίς.

1006. ἥγγειλας οὐ' ἥγγειλας *supr.* 884 n.

1007. τί δαι κατηψές sc. ἔστιν; δαι the colloquial particle comes naturally from the Παιδαγωγός: v. on *supr.* 30. It occurs on good MSS. authority in several passages of Euripides, e.g. *Hel.* 1246 πῶς δαι; though probably not in the two elder tragedians.

1010 ff. κάτει Porson's discerning correction of *κρατεῖς*. The sense here of κατὰ is 'home from exile,' cf. Aristoph. *Frogs* 1128. In Medea's reply it has further the veiled meaning of 'down to the underworld.' The Παιδ. however supposes her merely to dismiss his suggestion, and turns to another topic of consolation οὕτοι μόνη σὺ κ.τ.λ. "One writes that 'other friends remain,' That 'loss is common to the race,' And common is the commonplace, And vacant chaff well meant for grain" Tennyson *In Memoriam*. This he reinforces with an equally trite maxim, κούφως φέρειν χρή κτλ. (δεῖ φέρειν τὰ τῶν θεῶν *Phoiniss.* 383), cf. Pindar *Pyth.* 3. 145, Thukyd. 2. 64, and v. on *supr.* 448: contrast φέρειν ὑπέρφευ τὰς τύχας *Herc. fur.* 1321.

1014—1075. Euripides in this pathetic and convincing scene shows the final struggle between natural affection and revenge in Medea's heart. In the utterance of her conflicting feelings a symmetry of expression is preserved (see Weil *ad loc.*): thus 1037—1043 correspond in form with 1044—1050, the distich *αλαῖ· τί δάσω* being answered by the distich *καίτου τί πάσχω*, the distich *οὐκ ἀν δυνατμην...* by *τολμητέον...*, and the three remaining lines end in the one case with *χαιρέτω βουλεύματα* (1043), in the other with *χεῖρα δ' οὐ διαφθερῶ* (1050). Βαῖνε is addressed to the Παιδαγωγός, who retires from the scene leaving Medea alone with her children. She then gives utterance to her feelings (1016 ff.) in a speech which both in lucidity of style and in natural display of the emotions is Euripides at his best. Again, as 951, many of the expressions used admit of a double interpretation (*αλνιγματωδῶς schol.*), the more sinister meaning being obvious to those who know what she really meditates.

1020 ff. ὄνασθαι (cf. οὕτως ὄναίμην τῶν τέκνων *Ar. Thesm.* 476) explained in detail 1032 f. λουτρὰ—ἀνασχεθεῖν. The customary ceremonials at a Greek marriage, cf. *Phoiniss.* 344, *Troad.* 308. The word ἀγῆλαι (*κοσμῆσαι*) is chosen as a general term applicable to the three substantives. αὐθαδίας v. on *supr.* 990.

1024. ἄλλως ἄρα κτλ. Cf. *Troad.* 753 ὁ χρωτὸς ἡδὺ πνεῦμα (cf. *infr.* 1070), διὰ κενῆς ἄρα | ἐν σπαργάνοις σε μαστὸς ἐξέθρεψ' ὅδε | μάτην δ' ἐμβοχον καὶ κατεξάνθην πόνοις, *infr.* 1276.

1029. εὖ περιστελεῖν 'decently enshrouded,' the technical phrase (Ovid *fasti* 3. 560 *dure insta*), cf. *Alkest.* 664, Herod. 6. 30, cf. Hermes ap. Stob. ὡς δέον περιστέλλειν.

1030. ὅλωλε δὴ this force of δὴ approaches that of ἄρα, cf. com. frag. adesp. οὐχὶ πάντων μεταβολὴ γλυκεῖα δὴ (si ver. lect.); and differs from cases where it resembles ὥδη, as Soph. *Trach.* 1145 φρονῶ δὴ συμφορᾶς ὦν' ἔσταμεν. So *infr.* 1062. For its position cf. *Hippol.* 778, 789, 1093, *Suppl.* 521, *Herakl.* 665, Aesch. *P. V.* 987, *infr.* 1308.

1034. ἐσ ἄλλο σχῆμα the veiled meaning is of course the condition of the departed; cf. ἄλλου βιότου *Hippol.* 195. So Philiskus ap. Plutarch *vit. Lys.* 3 (on the death of Lysias) τὸν γὰρ ἐσ ἄλλο σχῆμα μεθαρμοσθέντα καὶ ἄλλοις | ἐν κόσμοισι βίον κτλ.

1037. καρδία cf. *infr.* 1237 and on *supr.* 852.

1046. κάκης the genit. as *supr.* 990. τὸ καὶ προσέσθαι 'to think of my even admitting... !' καὶ emphasizes the verb, cf. Plato *rep.* 388 d εἰ καὶ ἐπιοι αὐτῷ κτλ. For the infinitive in exclamation, cf. Soph. *Phil.* 234 etc. (In *Alkest.* 832 ἀλλὰ σοῦ τὸ μὴ φράσαι the use of the infin. is the same, but depends on σοῦ (possessive genit.), the construction being as in θαυμάζειν τινός τι, e.g. Plato *Gorg.* 449 b ἄγαμα γε σοῦ τὰς ἀποκρίσεις.

1048. ὅτῳ δὲ μὴ κτλ. With this stern warning, modelled on that customary before the offering of a sacrifice, she forbids the Chorus to attempt any interference.

1050. οὐ διαφθερῶ cf. Terence *Hecyra* 4. 2 sed non minuam meum consilium, Aesch. *Ag.* 922 (διαφθερειν γνώμην).

1051. μὴ σύ γε, like μὴ δῆτα, is a formula of deprecation (cf. Valckenaer ad *Phoeniss.* 535), so *Ion* 1335, *Bacch.* 951 etc.

1053. ἐκεῖ μεθ' ἡμῶν These words are usually thought corrupt, on the ground that ἐκεῖ μεθ' ἡμῶν ζῶντες contradicts what follows; but the meaning is, 'in the land of exile they will cheer thee if they continue alive with me,' i.e. as I continue. σε sc. ὁ θυμέ. The force of μεθ' ἡμῶν here may be illustrated by μητρὸς μέτα, 'as your mother does,' *supr.* 892 (see note). The chief emphasis is on ζῶντες. Now that the children have been allowed to remain at Korinth (997) the thought that they are still alive and the hope suggested above (1010) that they may bring her back will inspirit the lonely exile. But the image of their forlorn and despised condition in her rival's home then recurs, the three lines 1051—53 being answered by the three lines 1054—56. That shall never be: and the thought of keeping them alive is abandoned, εὐδαιμονίοιτην—ἄλλ' ἐκεῖ (i.e. in the underworld) 1068.

1057, 8. These lines, which are found *infr.* 1235, 6 in an appropriate connexion, are probably here an interpolation, as 1059 follows more naturally from 1056 in which the subject (*ἡ τύραννος*) of ἐκφεύγεται is suggested. See preceding note. 1060. καὶ δὴ *supt.* 386.

1064. προσειπεῖν ‘bid them farewell,’ cf. *Alkest.* 610 προσέπατ’ ἔξιοῦσαν ὑστάτην ὁδὸν.

1062 f. ἀλλὰ (εἰμι γάρ, καὶ πέμψω...) βούλομαι... cf. *infr.* 1341—3. τούσδε, accompanied by a gesture. τλημονεστέραν ἔτι has a double significance; she is about to despatch them on a cruel errand (as the innocent ministers of death to Glauke, *supt.* 779 πέμψω γάρ αὐτούς, κτλ.), τλήμων in the same sense as *supt.* 860, and presently to send them on the sad journey to the grave (βέβηκεν ἡ τάλαινα τὴν πανυστάτην ὁδῶν ἀπασῶν Soph. *Trach.* 874)—a worse fate than exile. [The line was suspected by Pierson (*verisim.* p. 52), and recent editors eject it as inharmonious with the double sense which they see in 1062, ‘into exile’ and ‘into the house to murder the children.’ But that line merely resumes 1019 ἐγώ δὲ κτλ.—the double sense, as repeatedly in this speech, lying in the expression used of the children in line 1063.]

1074. The keynote of Medea’s character. Cf. Ovid *met.* 7. 19.

1076—1110. This system of anapaests sung by the Chorus marks the interval during which the tragedy in the palace is taking place (v. *infr.* 1111, 12) as is presently to be narrated in detail (1116). They begin by continuing a previous train of thought (*supt.* 424 ff. οὐ γάρ ἐν ἀμετέρᾳ κτλ.) ἀλλὰ γάρ ἔστιν κτλ. (1080) and go on to reflect upon the trials and anxieties of parents (1085).

1076. διὰ λ. μύθων ψυλολον (v. *supt.* 867) cf. *Alkest.* 962 ἐγώ καὶ διὰ μούσας (v. *infr.* 1080) | καὶ μετάρσιος θῆσα, καὶ | πλειστων ἀψάμενος λόγων | κρείσσον οὐδὲν ηὔρον κτλ.

1083. μίαν ἐν πολλοῖς (e *multis unam* Ovid *a. am.* 344). The reading of Elmsley here is certainly right. The phrase is the affirmative form of εἰς οὐδεῖς. Cf. *Herakl.* 327 παυρῶν μετ’ ἄλλων· ἔνα γάρ ἐν πολλοῖς ἵσως | εὗροις ἄν. τὸ γυναικῶν sc. γένος is added because of the interruption by the parenthetical μίαν—ἵσως. 1086. ἄπειροι *supt.* 667.

1091. οὐχὶ τυχόντες usually taken as οὐχὶ τυχόντες (*τέκνων*), parenthetic. I understand it rather as governing the implied τὸ ἥδον καὶ ἀνιαρόν, ‘not having found (οὐχὶ τυχόντες αὐτὸν) the blessing or bane—whichever it be—of children, because they have not made the experiment (δι’ ἀπειροσύνην), escape a host of troubles.’ εἴθ’ ἥδον κτλ. depends formally on δι’ ἀπειροσύνην, i.e. by not having experimented in their own case whether παῖδες are ἥδον or ἀνιαρόν they, going without it,

escape the troubles which are inevitable to parents. μόχθων, family cares, cf. *supr.* 1025 ἄλλως δ' ἐμόχθουν κτλ. So Aesch. *Ag.* 54 πόνον δραλίχων δλέσαντες. For the constr. of τυχόντες cf. Aesch. *Cho.* 711 τυγχάνειν τὰ πρόσφορα, and on *supr.* 338. [Reiske suggested οὐχὶ τεκόντες.]

1098. ἐπὶ i.e. whether in return for their trouble they are to have etc. For ἐπὶ expressing the *terms* or *conditions*, cf. Monk ad *Hippol.* 459 χρῆν σ' ἐπὶ βητοῖς ἄρα | πατέρα φυτεύειν.

1101 f. πᾶσιν θνητοῖσι depends on κακόν, corresponding to εἴθ' ήδū βροτοῖς εἴτ' ἀνιαρόν (1090). καὶ δὴ v. on *supr.* 386. ἀλις *supr.* 629.

1104 ff. εἰ δὲ κυρήσαι κτλ. The reading οὕτως, recorded in B (οὕτω L), seems right, not οὗτος MSS. *rel.* and *edd.* recc. (δαίμων δλός Prinz). οὕτως is explained by the following line (1106), and would not be represented in an English sentence. ‘If it so befall, the children’s spirit of *Life* vanishes to the world below transformed to *Death* carrying away their bodies.’ The idea suggested is similar to that of Θάρατος taking the place of “Ἐρως in reference to the death of a bride, see on *supr.* 980. εἰ κυρήσαι=εἰ τίχοι, ‘as likely as not.’ τέκνων is kept to the end in order to define σώματα as well as δαίμων. [Weckl. brackets 1106. Verrall *behold* (οὗτος) the *Angel of their fortune flown to the other world in the shape of Death bearing* etc.]

1107 ff. λύει *supr.* 565. παίδων ἔνεκεν i.e. such a λύπη outweighs the blessings implied in παῖδες.

1111 f. The words of Medea, who has remained upon the stage during these anapaests of the Chorus, recall the attention of the audience to what may have happened within the house when the deadly ornaments were received.

1112. οἱ ποβήσεται *schol.* τὴν ἀπόβασιν τοῦ πράγματος. Cf. *infr.* 1303 οὐκ οἶσθ' οἱ κακῶν ἐλήλυθας.

1116. The Messenger enters breathless with news of the catastrophe, which he describes in detail in the βῆσις 1131—1225.

1118. λιποῦσα παραποῦσα, neque navem tu neve currum sperne sed quavis effugiendi occasione utere. (Pflugk.) Cf. Soph. *Trach.* 656 πολύκωπον δχημα ναὸς. Here however these highflown phrases seem unwarranted and cumbrous; perhaps they represent the Messenger’s endeavour to be emphatic and sensational. The style of the actual narrative (1131 f.) is clear and graphic enough.

1124 f. φρονεῖς μὲν ὅρθα κτλ. cf. *supr.* 671. Ar. *birds* 1214 ὑγιανεῖς μὲν; This interrogative μὲν is used where the question is only formal (*in interrogazione figurata* Hermann), the speaker assuming an

affirmative answer, but hinting that a doubt may be felt. Our phrase 'I presume that...' is perhaps the best rendering. ήτις *supr.* 192.

1128. μὴ σπέρχον *i.e.* 'compose yourself,' that you may be able to give a clear and detailed account.

1131 f. τέκνων δίπτυχος γονή δίπτυχος and τρίπτυχος are often used by Euripides (not by Aeschylus, and by Sophokles only *frag.* 164 δίπτυχοι δόδύναι) as a poetical variation for the simple numerals (*e.g.* *Phoiniss.* 1354 δίπτυχοι παῖδες) on the same principle as τριγύγοις θεάσιοι *Hel.* 357: δρθεόπους πάγος *Soph. Antig.* 985: οἰβφρων πέτρα *Aesch. Suppl.* 803: στείχε κοινόφρων πατρὶ *Ion* 577, as more ornate forms of κοινὸς etc. So ὁμόπτερος, πυκνόπτερος etc. Distinguish from such cases the numerous poetical compound epithets in which the idea of the noun they qualify recurs, as *supr.* 176 βαρύθυμον ὄργαν (for the simpler δργῆν βαρεῖαν), κακοτυχεῖς πότμοι *Hippol.* 668, εὐόρμους λιμένας *Troad.* 124, νεοδημῆτες γάμοι *infr.* 1367, λέκτρων νεογάμων *infr.* 1345, νεοζύγου νύμφης *supr.* 879. δόμους *supr.* 623. παρῆλθε 'entered,' *infr.* 1200, 1271. Plutarch *Themist.* 29. Theokr. *id.* 15. 60 (παρενθεῖν εὑμαρές); Eur. *El.* 1337.

1139. The word θαυμάσειν is used of respectful demeanour, as Eur. *El.* 519 μολὼν δ' ἔθαμασ' ἄθλιον τύμβον πατρός.

1142. μέντοι answering μὲν is an Attic idiom, *e.g.* *Antiphon π. τοῦ χορευτ.* 3 ὃ μὲν οὖν ἀγῶν ἐμοὶ μέγιστος, ἡγοῦμαι μέντοι καὶ ὑμᾶν περὶ πολλοῦ εἶναι. *Isokrates 15.* 62 etc.

1144. παῖδων μυσαχθεῖσ' εἰσόδους, *i.e.* showing disgust at the entrance of Medea's children. This touch, and that in line 1141, are excellently designed by the poet to give in passing an unpleasing impression of Glauke's personality, lest in the minds of the spectators so much pity for her tragic end should be excited as to spoil the dramatic effect of the concluding scenes. The result is the more successful because Euripides does not labour the point, but allows it to slip out apparently in accidental fashion.

1145 f. ἀφήρει *supr.* 455. οὐ μὴ ἔστε...παύσει δὲ... Gr. Gr. 292, *Bacch.* 343. Cf. Aristoph. *Clouds* 505 οὐ μὴ λαλήσεις, ἀλλ' ἀκολουθήσεις ἐμοὶ | ἀνύστας τι δευρὶ θάττον;

1152 f. ἔνεσε 'promised,' cf. *Soph. Phil.* 122 ἐπει συνήνεσα. πατέρα καὶ παῖδας σέθεν cf. *supr.* 1131, 2.

1159. ἀβρῶς τιθεῖσα see on *supr.* 825.

1160 f. πολλὰ πολλάκις 'again and again,' πολλὰ like πυκνὰ *Plato republ.* 301 b: cf. *Teles ap. Gaisf. Stob.* p. 227 θρύπτει δ' ὁ πλοῦτος καὶ μαλάττει λαβῶν πολλὰ πολλάκις καὶ τὰς ὑγιεινὰς φύσεις. τένοντ' ἐς ὄρθὸν here τένων is, as Elmsley says, the upper sinew of the foot (not

that of the neck) which was straightened (*όρθδν*) as she pointed her foot to admire the fall of the πέπλος over her instep. Cf. *Phoiniss.* 41 πῶλοι δέ νιν | χηλαῖς τένοντας ἔξεφονισσον ποδῶν (i.e. by stepping on his foot).

1164 f. καὶ μόλις φθάνει κτλ. *ordo est*, καὶ θρόνουσιν ἐμπεσοῦσα, μόλις φθάνει [τὸ] μὴ χαμαὶ πεσεῖν. Elmsl.

1167 f. ἡ Πανὸς ὄργας *scho!* τὰ πανικὰ δείματα. Cf. *Hippol.* 142. *Rhesus* 36. πρὶν γ' ὅρᾳ donec vidit.

1169. ἀφρόν, cf. Archilochus, 139. ὄμμάτων δ' ἀπὸ κτλ. i.e. ἀποστρέφουσαν ὄμμάτων κόρας, the preposition ἀπὸ ‘turning away the pupils of eyes’ defines exactly the expression of a person during a moment of intense pain.

1176 f. ἡδη δ' ἀμειβων κῶλον ἐκπλέθρου δρόμου κτλ. In this passage κῶλον must mean not the leg of the walker (*βαδιστής*, 1177), but a ‘limb’ of the διαυλος (Aesch. *Ag.* 356 κάμψαι διαύλου θάτερον κῶλον πάλιν). Euripides could not have placed the words ἐκπλ. δρόμου as they stand unless this were intended. ἀμειβων includes the notions of traversing and leaving—‘passing from the κῶλον to the goal,’ i.e. completing the distance. The full course is metaphorically alluded to in Eur. *El.* 883. What is meant here is, the time an active man would take to walk a στάδιον—a familiar distance to any Greek—and the phrase is a more dignified way of saying ‘about a minute’: cf. in comedy πλεῖν ἡ σταδίῳ λαλίστερος (Ar. *frogs* 91), cf. *Clouds* 430. Similar periphrases for a unit of time are not uncommon, e.g. *Bacch.* 736 θᾶσσον ἦσε ξυνάψαι βλέφαρα, for the proverbial τάχιον ἦ ἀναμῆσατ τίνα, and the witty turn of phrase in Ar. *Plutus* 737 καὶ πρὶν σὲ κοτύλας ἀν πιεῖν οἴνου—δέκα, | ὁ Πλοῦτος, ὃ δέσποιν’, ἀνειστήκει βλέπων. So Soph. *O. T.* 718 παιδὸς δὲ βλάστρας οὐ διέσχον ἡμέραι | τρεῖς καὶ...ἔρριψεν κτλ., for ‘not three days after the child’s birth.’ But in *Hippol.* 1186 the Messenger is more colloquial, καὶ θᾶσσον ἡ λέγοι τις κτλ. [Wecklein retaining the MSS. ἀνέλκων (see Appendix) is obliged, of course, to take it as referring to the κῶλον of the *βαδιστής*. But, besides the objection to this urged above, the word ἀνέλκων does not (any more than ἀν ἔλκων Schäfer) suit with ταχὺς *βαδιστής*. In Theokr. *id.* 7. 21 ἔλκειν πόδας, there is the natural implication of slow movement, which is seen in ἔλκειν βιοτον, etc. Nor does Weckl.’s citation of Soph. *Antig.* 224 τάχους ὑπο | δύσπνοις ικάνω κοῦφον ἔξαρας πόδα serve to remove the difficulty. I feel satisfied with Stadtmüller’s ἀμειβων for two reasons: (1) because ἀνέλκων might (in minuscules) have been quite easily a mere misreading of it, (2) because with ἀμειβων, of which the meaning is not obvious unless it be seen that κῶλον does

not bear its literal sense, alteration (or mistake) was more likely than with a word such as ἀνελθών, which Lenting proposed. Both lines are held by Dindorf to be an interpolation, *propter praecedens πυκνοῖς δρομήμασιν confictos* (1180); a view which, as Wecklein justly remarks, is little likely to commend itself. Weil (who understands κῶλον as above) reads ηδη δ' ἀνειλῶν.]

1178. ή δὲ 'when she...' paratactic constr. instead of subordinate. ξ ἀναύδον καὶ μύσαντος ὅμματος, i.e. recovering the use of speech and sight. έξ denotes change of state, as Soph. *O. T.* 454 (*τυφλὸς ἐκ δεδορκέτος*) and often. *La concision hardie de la tournure ne doit pas faire suspecter la leçon* says Weil, I think with justice. ἀναύδον does not agree with ὅμματος, which is added to μύσαντος in order to define the meaning. The separation of έξ ἀναύδον from what follows is allowable, since the phrase is complete in meaning as soon as pronounced; so Soph. *frag.* 787 (*σελήνη*) έξ ἀδήλου πρώτον ἔρχεται νέα, where the idiom is the same.

1187 f. ἀραρότως κτλ. 'but the fastenings being gold held firm,' i.e. the πλόκος χρυσήλατος (944) refused to give way, as a στέφανος without metal would have done. The translation suggested assumes an unusual apposition, which is however intelligible as χρυσὸς immediately follows σύνδεσμα. The alteration σύνδεσμα χρυσοῦν εἶχε (Herwerden), sc. στέφανον, is adopted by some editors, but it is difficult to see why χρυσὸς replaced it in the MSS.; and ἀραρ. ἔχειν is more naturally translated as above, like συγκύλλως ἔχειν et sim. πυρὶ (so Weckl. for MSS. πῦρ). The contrary error occurs in *Ion* 84) cf. *Iph. T.* 1128 λάμπονται πυρὶ.

1191 f. πλὴν τῷ τεκόντι κτλ. probably, as in English, approaches the colloquial. Similar expressions are found in the comedians. δῆλος v. on *supr.* 432.

1195. πεύκινον δάκρυ i.e. pitch. δεινὸν θέαμα *supr.* 644.

1200. παρελθών δῶμα cf. Soph. *Antig.* 1255 δόμοις παραστείχοντα. See on *supr.* 1132.

1204 f. τύμβον, cf. τυμβογέρων. Here γέροντα is an adjective, as Soph. *O. C.* 1259 (*γέρων πίνος*), etc. τίθησι *supr.* 696.

1211 ff. ή δ' ἀντελάζυτο i.e. he could not get himself free from the adhering πέπλος, cf. 1208. εἰ ἄγοι—έσπαρασσε cf. *Iph. T.* 325, *Alkest.* 755 ἀλλ' εἰ τι μὴ φέροιμεν, ὥτρυνεν φέρειν, Gr. Gr. 270.

1213. ἀπέσβῃ *extinctus est*, καὶ μεθῆκε ψυχήν: καὶ being explanatory. Cf. *Tim. lex.* ἀπέσβῃ· τέθνηκεν: and Ruhnken's note. Valckenaer *Diatribe* c. vi. p. 57.

1216. ποθενὴ δακρύοισι συμφορά equivalent to ποθοῦσα δάκρυα συμφορά (*schol. ἀντὶ τοῦ ἀξιοδάκρυτος συμφορά*), a poetical inversion. Cf. πυρὶ μέλονσαν δᾶιώ (*'Ιλιου κατασκαφάν*) *Hel.* 196; and *Matth. ad Phoeniss.* 1303. Cf. also *Aristoph. Plut.* 276 (*κνῆμαι*) τὰς πέδας ποθοῦσαι.

1217. τὸ μὲν σὸν I will not advise you what to do, αὐτὴ γὰρ κτλ. See on *supr.* 459.

1219 ff. The Messenger here, as elsewhere in Euripides, concludes the *ρῆσις* of the particular disaster with a few general reflexions. Man is but a shadow. How useless to distinguish, as the philosophers attempt to do, between *εὐτυχία* and *εὐδαιμονία!* since in fact (*γὰρ, 1223*) no one exposed to the accidents of human life can be called *εὐδαιμων*. Aristotle *ethics* I. 10. 11 refers to this distinction, and discusses at length the question πότερον...οὐδένα ἀνθρώπων εὐδαιμονιστέον ἔως ἂν γῇ.

1228. ὡς σου συμφορᾶς οἰκτείρομεν *non male scriberetur* ὡς σε συμφορᾶς οἰκτ. (Brunck). σε—συμφορᾶς (causal genit.) is the commoner construction: cf. however *Hippol.* 1405 φῶμαξα τοίνυν καὶ πατρὸς δυσπραξίας (Elmsl.).

1231 ff. τοῦργον explained by the following κτανούση τ. ἀφ. χθονός. On the case of ἄγονσαν v. *supr.* 810.

1237 f. ὁπλίζου, for the military metaphor cf. *Aristoph. Ach.* 368 ἐνασπιδώσομαι. τί μέλλομεν κτλ. 'why delay we to do the deed—dreadful, but yet inevitable,' τὰ δεινὰ κακά, ἀλλ' ὅμως ἀναγκαῖα: cf. *Herakl.* 981 δεινόν τι καὶ συγγνωστόν, ὡς γύναι, σ' ἔχει | νεῖκος πρὸς ἄνδρα τόνδε. Elmsley writes μὴ οὐ πράσσειν, which is certainly the usual construction, as *Soph. Aias* 540, etc. But since the simple infinitive can follow μέλλειν, *Soph. O. C.* 1627 (*τι μέλλομεν χωρεῖν*), etc., μὴ seems possible, as κωλύειν πράσσειν and μὴ πράσσειν. It should however be added that the omission of οὐ in μὴ οὐ is a common MS. error.'

1240. βαλβῖδα *schol.* ἡ τῶν δρομέων ἄφεσις. So metaphorically, of the theme inspiring a collection of epigrams, βαλβῖδα βιβλον Agathias Anth. P. 4. 3. λυπηράν v. on *supr.* καθαρὰν κλῆδα φρενῶν.

1243. βραχεῖαν ἡμέραν κτλ. cf. *Soph. Phil.* 83 νῦν δ' εἰς ἀναιδὲς ἡμέρας βραχὺ μέρος | δός μοι σεαυτόν.

1245. δυστυχήσ δ' ἔγω κτλ. she brings her sentence to a conclusion with an abrupt turn of thought. Cf. *Aesch. Ag.* 39 (*λήθομαι*): and v. *infr.* 1313.

1246—89. Fifth Stasimon. The Chorus knowing the deed which is imminent (presently signified to the audience by the cries of the

children within, 1266) make a last appeal to the elemental powers to prevent the murder—let not *Ge* suffer the pollution, let *Helios* protect his own descendants. ἀλλά νῦν, ω̄ φάσις διωγμέτε, κατάπαυσον (1253). The dochmiae metre suits their alarm and agitation at the crisis.

1247. **κατίδετ'** ὔδετε by the usual idiom the simple verb only is repeated: cf. *Orest.* 1548 ἐπέντεσεν ἔπεσεν, *Hippol.* 1374 προσαπόλλυτε μ' ὄλλυτε, *Plato Protag.* 314 c (ἐπιστάντες—στάντες).

1251. **πέδοι πίτνεν** as Aesch. *Cho.* 47. ἀνέρων in lyrics the epic form ἀνέρες is admissible, cf. Soph. *O. T.* 869 (ἀνέρων). Eur. *Aeolus* 27 ἡ βραχύ τοι σθίνος ἀνέρος· ἀλλὰ | ποικιλίᾳ πραπίδων κτλ. *Rhes.* 229.

1255. **ἀλαόν** If the word is right (see Appendix) it refers to an etymology of ἀλάστωρ as though connected with ἀλαός. But the text here is far from certain.

1261. **καὶ οἱ φόνου φόνος ἀμ.** ‘and wherefore at thy hands (*σοι*) doth murder follow on murder?’ Cf. *Orest.* 1007 τῶνδέ τ' ἀμείβει θανάτους θανάτων.

1263 ff. **χαλεπὰ γάρ κτλ.** ‘for grievous to mankind is the stain of kinsmen’s blood, which, with sorrow such as falls on the guilty house of the murderers by the gods’ appointment, affects the land they dwell in’: cf. *Phoiniss.* 1593 διὰ τοὺς ἀλάστορας | τοὺς σοὺς δεδοκιάς μή τι γῆ πάθῃ κακόν. Θεόθεν like ἐκ θεῶν *infr.* 1281. Cf. *Orest.* 357 θεύθεν πράξας ἅπερ νῦχον. Hesiod *scut.* H. 22 ἐκτελέσαι μέγα ἔργον ὁ οἱ Διόθεν θέμις ἦν.

1275. **ἀρκύων ξίφους** cf. a yet more ornate expression *Her.* *fur.* 728 ω̄ γέροντες, ἐσ καλὸν | στείχει, βρύχοιστ δ' ἀρκύων γενήσεται (δεδήσεται Pierson) | ξιφηφροῖσι, τοὺς πέλας δοκῶν κτινεῖν.

1276 ff. **ἄρα** *supr.* 1024. **πέτρος** *supr.* 28. **ἄροτον** ‘race’; cf. a similar use of γύναι Soph. *Antig.* 569.

1279. The woeful story of Ino was often treated in literature, insomuch that ‘*Inoūs ἄχη* became a proverbial phrase. Euripides himself wrote a tragedy on the subject. Cf. Horace *a. p.* 123 *sit flebilis Ino.* Ovid *met.* 4. 416 ff.

1281. **Ίνῳ** According to the usual account Ino, after Athamas in a fit of madness had killed her elder son Learchus (*μανεῖς*, ἐτόξευσε *Λεάρχον*, Apollod. 1. 9. 2), threw herself into the sea together with her younger son Melikertes: where they were changed to ocean deities, Ino becoming Leukothea, and her son Palaemon. *σεμνὸς Παλαιμών ναυτίλοις κεκλήσεται*, *trag. frag. adesp.* 101. Statues of Leukothea and Palaemon are mentioned by Pausanias as standing at Korint': on the

road from the agora to the Lechaeum. But the details vary in the mythographical writers, and it is possible that Euripides here follows a different version of the story, in which Ino, having been driven by Hera to kill her children, afterwards cast herself into the sea. See *schol. ad Aristoph. wasps 1413.*

μανεῖσταν ἐκ θεῶν cf. *Hippol.* 141 οὐ γάρ ἔνθεος, ὁ κούρα, εἴτ' ἐκ Πανὸς εἴδ' Ἐκάτας...φοιτᾶς, v. on *supr.* 1265 (*θεόθεν*).

1282 f. ἀλη 'in madness,' dat. of manner; Gr. Gr. 234. φόνῳ causal dat. Cf. *Herakl.* 701 τοὺς μὲν μάχεσθαι, τοὺς δὲ δειλίᾳ μένειν.

1287. ἕτι 'after this.'

1289. βροτοῖς dat. *incommodi*: cf. *infr.* 1301.

1290—1416. Exodus.

1293. δεῖ γάρ νιν ἦτοι γῆς σφε κρυψθῆναι a pronoun is sometimes repeated (cf. Porson *praeſ. Hecub.* p. xi), as Soph. *Trach.* 287 αὐτὸν—νιν, O. T. 1278 με—με: but not at so short an interval as here. Possibly Elmsley's γῆς γε is right, ἦτοι—γε, ἦ... being frequently used. But the redundancy would be natural to the state of high excitement in which Jason speaks, and may be intended to give that effect.

1298 f. ἀλλὰ γάρ *supr.* 1062. ἔρξονται sc. οὐτοι οὐς ἔδρ. Both ἔδρασεν and ἔρξ. are qualified by κακῶς: cf. on *supr.* 147.

1301. μοι ethic dat. τί δράσωσι sc. αὐτούς. See on *supr.* 93.

1303. οὐκ οἰσθ' οἱ κτλ. Cf. *supr.* 1112.

1307. τί λέξεις; Euripides has several examples of this future: it represents the inability of the speaker to realize at once the full meaning of the announcement made to him. Distinguish Soph. *Phil.* 1233 ὁ Ζεῦ, τι λέξεις; where the speaker foresees the continuation of a statement—οὐ τί που δοῦναι νοεῖς; cf. O. C. 596.

1309. νιν i.e. τέκνα. Cf. *Hel.* 1541 ιδών δέ νιν παρόντας.

1313. τὴν δὲ τίσωμαι instead of 'and her on whom my vengeance for the murder shall fall,' an instance of the substitution of a finite verb in place of the participial construction: see on *supr.* 215.

1314. Medea at this point appears by means of the *alέρημα* above the stage (όχονμένη δρακοντίνοις ἄρμασι *schol.*) in a chariot furnished to her by Helios. Cf. Varro *Menipp.* 284 *dixe regi Medeam adiectam per aera in raeda angubibus.*

τί τάσδε κινεῖς κάναυμοχλεύεις πύλας; The line is parodied by Aristophanes *clouds* 1397 ὁ καινῶν ἐπῶν κινητὰ καὶ μοχλευτά, the point lying in the ridicule of the new word ἀναυμοχλεύειν for ἀνοιγνύειν (in *Iph.* A. 1340 Eur. has διαχαλάτέ μοι μέλαθρα): the words κινεῖς and ἀναυμοχλεύεις being in the parody both wittily transferred to express

innovation of diction: cf. Soph. *O. T.* 354 οὐτως ἀραιῶς ἐξεκίνητας τόδε | τὸ βῆμα. See Plato com. 67 ὅταν δέωμαι γωνιαλον βῆματος | τούτῳ παριστώ καὶ μοχλεύω τὰς πέτρας. The phrase of Heliodorus *Aeth.* 1. 16, an author who closely studied Euripides, τί ταῦτα κινεῖς καναμοχλεύεις; τοῦτο δὴ τὰν τραγῳδῶν, referring (cf. Koen. ad Greg. Cor. p. 203) to this passage in the *Medea*, has the same bearing as Aristophanes' parody. It is thus easy to account for the confusion which gave rise to the variant noted by Porson in the author of the *Christus Patiens* who twice has τι τούσδε κινεῖς καναμοχλεύεις λόγοις;

1317. χειρὶ δ' οὐ ψάνσεις 'you shall never touch,' the tense conveying more than the simple idea of futurity. The same use of the future is found in Latin, cf. Plautus *Bacchides* 146 imo neque habebis neque sinam.

1319. ἔρυμα π. χερός object. genit. Cf. Soph. *O. T.* 218 ἀλκὴν κακῶν, *Orest.* 1488 θανάτου προβολάν.

1320. μέγιστον ἔχθστη the double superlative as *Alkest.* 790, Soph. *O. C.* 743 (*πλεῖστον ἀνθρώπων κάκιστος*).

1321. This line, which here follows naturally after l. 320, is probably interpolated *supr.* 467.

1330 f. τῶν σῶν ἀλάστ. κτλ. without connecting particle, being explanatory of ἔγὼ δὲ νῦν φρονῶ 1326. παρέστιον this version of the death of Apsyrtus is followed by Sophokles, see Introd. p. ix. Another account makes the deed committed at Tomis on the Euxine, the place of Ovid's exile, cf. Ovid *trist.* 3. 9. 5 sed *vetus huic nomen positaque antiquius urbe* | *constat ab Absyrti caede fuisse loco.*

1333. νυμφ. δὲ παρ' ἀνδρὶ τῷδε 'when you had come as a bride to my home.'

1339. λέαιναν The image of a savage lioness (Introd. p. xi) is suggested throughout the play; cf. again *infr.* 1355, 1404.

1342 f. δάκοιμι *supr.* 110. Pindar *Pyth.* 2. 53 φεύγειν δάκος ἀδινὸν κακαγοριᾶν. τέκνων μιαιφόνε Jason's frenzied anguish vents itself in these startling expressions; 'Curse thee for a foul witch, stained with thy children's blood!' τέκν. μιαφ. forms a single notion, the genitive depending on the ideas μίασμα and φονεύς which are implied in μιαφόνε.

1345. οὔτε—οὐ cf. Soph. *Antig.* 249, *O. C.* 972. So *Herc. fur.* 642 μήτ' ὅλβος εἴη, μὴ χρυσοῦ δώματα πλήρη κτλ. ὄνήσομαι *supr.* 1020.

1351. σὺ δ' οὐκ ἔμελλες κτλ. 'it was not destined that you should' (you were not on your way to), cf. *Herc. fur.* 462.

1355. πρὸς ταῦτα defiant, 'So then...', cf. Aesch. *P. V.* 1024.

1356. πέτρον cf. Aesch. *Ag.* 1231 f. Σκύλλαν τινὰ | οἰκοῦσαν ἐν πέτραισι, ναυτίλων βλάβην.

1359. λύει *supr.* 565. ἐγγελᾶς *supr.* 1044.

1364. λέχους σφέ γ' ἡξ. 'didst thou think the grievance of my marriage () reason enough for killing them?' Cf. *supr.* 1335.

1366. For *sol* Wecklein proposes *σοῦ*.

1370. ἵσασι δῆτα for δῆτα assenting, with a word repeated, cf. Soph. *O. C.* 536 ΧΟ. ιώ. ΟΙ. ιώ δῆτα μυριῶ γ' ἐπιστροφαὶ κακῶν.

1372. ράδιοι *supr.* 61.

1376. The gods of the Akropolis were called ἀκραῖοι (*παρὰ τὸ ἐν ἀκροπόλει ἕρμονθαι schol.*). Elmsley understands the reference to be to the temple of Hera on the promontory running out opposite Sikyon, citing Livy 32. 23 (*promunturium est adversus Sicyonem, Iunonis quam vocant Acracam, in altum excurrens*) ; but we should expect here some further intimation that Medea is not speaking of the *τέμενος* at Korinth itself.

1384. Probably interpolated. See Introd. p. xvi.

1387. φονία Δίκη i.e. justice personified as the avenger of blood.

1391 f. στείχε—στείχω cf. Soph. *Phil.* 813 ΦΙ. ἔμβαλλε χειρὸς πλοτιν. NE. ἔμβάλλω μένειν.

1397. προσπτύξασθαι the object (*φίλιον στόμα*) is made dependent on χρήσω, the word on which the infinitive depends. The idiom is not uncommon, cf. *Hippol.* 1375, Plato *Gorgias* 513 ε ἐπιχειρητέον ἔστι τῇ πόλει καὶ τοῖς πολίταις θεραπεύειν.

1401. μάτην ἔπος ἔρριπται cf. *Hec.* 334 οὐμοὶ μὲν λόγοι πρὸς αἰθέρα | φροῦδοι μάτην ριψθέντες κτλ.

1410. οὓς μήποτε φύσας ὄφελον κτλ. *quos utinam | nunquam ego genuisse abs te ut caeos | cernere cogerer ipse superstes* (Buchanan). ὄφελον μήποτε ἐπιδέσθαι, see on *supr.* 1; the fact that here μήποτε precedes ὄφ. is due to the whole sentence being regarded as a wish, cf. μηδ' ὄφελες Λισσεσθαι ἀμύμονα Πηλείωνa Homer I. 694. So Lykophron *Alex.* 219 ὡς μή σε Κάδμος ὥφελ' ἐν περιρρύτῳ | Ἰσση φυτεύσαι.

1412 ff. These anapaests conclude four other plays (*Alkest.* *Bacch.* *Iel.* *Androm.*) of Euripides, except that the first line is here varied from the usual πολλαὶ μορφαὶ τῶν δαιμονῶν. The *Phoiniss.* *Orest.* and *Iph. Taur.* have each the following conclusion, ὡ μέγα σεμνὴ Νίκη, τὸν ἐμὸν | βίοτον κατέχοις | καὶ μὴ λήγοις στεφανοῦσα.

NOTE A.

MEDEA AS A SORCERESS.

*κράτιστα τὴν εύθειαν, γη πεφύκαμεν
σοφοὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν* (ll. 384, 5).

The belief in “wise women” (*φαρμακίδες*), endowed with more or less supernatural powers¹, is of course very ancient. A knowledge of the properties of drugs and simples easily excites in the popular imagination the idea of witchcraft and occult wisdom. The possessors of such knowledge have in all ages been prone to the use of spells, incantations and mysteries of various kinds; partly no doubt to magnify their own powers and thereby enhance the value of their advice, partly also, on a well-understood principle of the healing art, in order to increase the faith of the patient in the efficacy of the remedy. Hence the word *φάρμακον* passes from Nature to Magic, denoting now the strange *properties* of phosphorus, from which probably the story of the treacherous garment of Medea and Nessus originated, now the *enchantments* of Circe by which men were transformed into the semblance of swine, *οἱ δὲ συῶν μὲν ἔχον κεφαλὰς φωνήν τε τρίχας τε Καὶ δέμας, αὐτὰρ νοῦς ἦν ἔμπεδος ως τὸ πάρος περ.* In the Iliad *Agamede* the daughter of Augeas is mentioned as one who “knew all the simples (*φάρμακα*) that the wide earth grows”; and she is probably the same as *Perimede*, whom Theokritus (2. 16) places together with Medea and Circe. In the Odyssey we hear of a marvellous narcotic, *νηπενθές φάρμακον*, exhibited by *Helen*, who was taught by Polydamna², the Egyptian. Similar medical skill is attributed to *Oenone* the wife of Paris (*αὐτὴ δὲ φαρμακουργὸς*, Lykophron *Alex.* 61), to which Ovid *Heroid.* 5. 147 alludes; and Medea herself, according to one form of the legend, cured Herakles of madness at Thebes.

¹ Lucian III. p. 288 *Reitz*. Cf. Aristoph. *clouds*, 749.

² Egypt was famous as a land *τῇ πλεῖστα φέρει ζείδωρος ἄρουρα | φάρμακα* (Homer δ. 229); and in this connexion it may be noted that Medea’s countrymen, the Koelchians, whom Pindar (*Pyth.* 4. 212) calls a “dark-complexioned race,” are said by Herodotus (2. 104) to be of Egyptian descent.

As a real enchantress, *Circe* the sister of Aietes¹, Medea's father, bewitches the companions of Odysseus by her φάρμακα λυγρά. She resembles Medea in several points: in particular, she warns Odysseus of dangers and preserves him from them, as Medea by her magic power renders Jason proof against fire and steel in Kolchis. (Possibly there is a trace of this idea to be found in the Iliad (O. 529) where the πυκνὸς θώρηξ of Phyleios turns the steel, and is said to have come from Ephyra², which had the reputation of being πολυφάρμακος.) The Κύρκατα ρέσα which can actually transform the human shape has,—like Medea's herbs ‘which did renew old Aeson,’ or the charm laid by Oberon on queen Titania's sight,—a magical potency of another order than that of Helen's anodyne, or even of the *vivax gramen* which made the fisherman of Anthedon immortal.

The goddess invoked in incantations as the great patroness of witchcraft and magic was *Hekate*³. As the Goddess of the Moon viewed especially as queen of the influences of darkness⁴, inspiring awe by her changing form and mysterious phenomena of eclipse⁵, she was the natural type of occult power. Corresponding to the three aspects of the Moon-goddess—Artemis, Hekate, Selene⁶, there may be traced in Greek mythology three types of semi-divine figures more or less connected with the Moon. *Medea* was grand-daughter of the Sun (*γεγώσαν ἐσθλοῦ πατρὸς Ἡλίου τ' ἄπο*, 406), and some legends⁷ make the Moon a daughter of Helios. In her character as sorceress she resembles Hekate, in the same way that Atalanta corresponds to Artemis. The distinction between the three aspects mentioned above is of course not always maintained in usage, but represents on the whole three distinct sets of attributes. Afterwards her connexion with sorcery and magic⁸

¹ Apollodorus, 1. 9. The wife of Aietes was Ἰδνία according to Hesiod *Theog.* 960, a name which seems to have reference to the skill of Medea and Circe. For the form cf. Πολύδος the soothsayer mentioned by Homer N. 666.

² See Welcker, *kleine Schriften*, 3. 20.

³ *supr.* 395 δέσποινας ἦν...ξυνεργὸν εἰλόμην. Ovid *met.* 7. 194 *Hecate quae coeptis conscientia nostris Adintrixque venis.*

⁴ Eur. *Hel.* 570 νυκτίφαντον πρόπολον Ἔνοδίας, cf. *Ion* 1048.

⁵ Gall of goat, and slips of yew,
Sliver'd in the moon's eclipse.

(3rd Witch) Shaksp. *Macb.* IV. 1.

⁶ v. Roscher, *Selene und Verwandtes*, Leipz. 1890.

⁷ Cf. *schoł.* on Eur. *Phoeniss.* 175.

⁸ The idea of the *poisoned robe* sent by Medea to her rival occurs, under slightly different forms, in numerous legends: thus in the *Morte d'Arthur* king Arthur

became the most prominent feature in the conception of Medea. Later writers say that she went to Italy, where she was called *Anguitia*. The Italian fondness for spells and necromancy led them naturally to lay stress on this aspect of her character, cf. the elaborate incantation in Seneca's *Medea*, where after such preparations as the following :

*mortifera carpit gramina ac serpentium
saniem exprimit miscetque et obscenas aves
maestique cor bubonis et raucae strigis
exsecta vivae viscera.
addit venenis verba non illis minus
metuenda. sonuit ecce vesana gradu
canitque. mundus vocibus primis tremit :*

she invokes the divinity of the Moon, in the aspect of Hekate patroness of the black art (*meis vocata sacris, noctium sidus, veni | pessimos induita voltus*), to aid her designs (ll. 740—83). The legend of Medea, it may be noted, was localised especially in places which were reputed to be *πολυφάρμακοι*, as Thessaly, Thesprotia¹, central Italy (Tyrhenia), etc.

Euripides, on the contrary, in his play wisely keeps this occult power somewhat in the background², and it greatly conduces to the dramatic effect that his heroine impresses us as a woman, not a witch.

NOTE B.

ὡς Ἔρως σ' ἡμάγκαστεν
τόξοις ἀφύκτοις τούμὸν ἐκσῶσαι δέμας (ll. 529, 30).

Eros, who in Aeschylus is merely a personification of the feeling of love, appears very prominently in Euripides as a personal deity. We have to distinguish the cosmogonic Eros, conceived as one of the primal causes of the world, uniting and harmonizing the warring elements of Chaos; whom Hesiod is the first to describe. In that aspect Plato, *sympos.* 178 a, calls him one of the oldest gods, *γονῆς* narrowly escapes being destroyed by a rich mantle sent as a peace-offering by Queen Morgan le Fay. When (by the advice of the Damsel of the Lake) it was tried on first by someone else, the wearer was instantly burnt up.

¹ Cf. Apollodorus *frag.* 170 Ιάσων ἄμα τῇ Μηδείᾳ ἐν Ἐθύρᾳ τῆς Θεσπρωτίας παραγενόμενος κτλ. with Homer *a.* 259.

² v. note on the episode of Aegeus *supr.* 658.

γὰρ Ἔρωτος οὐτ' εἰσὶν οὔτε λέγονται ὑπ' οὐδενὸς οὔτε λίθωνος οὔτε πουητοῦ, ἀλλ' Ἡσιόδος πρῶτον μὲν Χάος φησὶ γενέσθαι κτλ. The lyric poets develope the allegorical character of Eros, calling him son of Γῆ and Οὐρανός, or of Ares and Aphrodite (Simonides), and picturing him as inspiring love in the human heart, the γλυκύπικρον ἀμάχανον ὅρπετον of Sappho. Cf. Anakreon 63 τὸν Ἔρωτα γὰρ τὸν ἄβρὸν | μέλομαι βρύο· τα μήτραις | πολυνανθέμοις ἀ·ιδειν· | ὁ δὲ καὶ θεῶν δυνάστης, | ὁ δὲ καὶ βροτοὺς δαμάζει. In this character he is invested with the attributes of the *bow* and the *torch*. Of the tragedians Euripides is the first to represent him with the *bow* (as *Iph. A.* 546 ὅθι δὴ δίδυμ' Ἔρως ὁ χρυσοκέμας τοξός ἐντείνεται κτλ.), by which time the unerring bow and shafts of Eros (*τόξοις ἀφύκτοις*¹) had become a familiar image. The idea occurs later with great frequency in the writers of the Anthology. (See note on *supr.* 631.) In the domain of art Eros represented, not the "Epos of Hesiod (*Theog.* 116 f.), but the god of passion as we know him in the lyrics of Sappho and Anakreon; and became the personified emblem of fleeting and passing desire². On the eastern frieze of the Parthenon, Eros appears beside his mother Aphrodite as a slender boy looking on at the Panathenaic procession. In the 4th century he begins to be represented alone, and is often sculptured as a boy either holding or stringing a bow. The statue by Praxiteles of Eros at Thespiae, where it was dedicated by Phryne, was one of his most celebrated works (Cicero *Verr.* 4. 2. 4), and excited enthusiastic admiration, cf. the epigram of Leonidas :

Θεσπιέες τὸν Ἔρωτα μόνον θεὸν ἐκ Κυθερείης
ἀξιντ', οὐχ ἔτερον γραπτὸν ὑπ' ἀρχετύπου,
ἀλλ' διν Πραξιτέλης ἔγνω θεόν, διν περὶ Φρύνη
δερκομένος σφετέρων λύτρον ἔδωκε πόθων.

Vase-painters introduce him in various scenes; sometimes in attendance on his mother, bringing her perfumes in an alabaster box, or fluttering round her. He is represented with wings from an early period (*καὶ πτερόεις ὡς ὄρνις ἐφίππαται ἀλλον ἐπ' ἀλλω.* Moschus, 1. 17), although the exact date is uncertain. On the *cylix* of Hieron (Berlin), which is figured in Roscher *Lex. d. griech. u. röm. Mythologie* 1. p. 1347, are represented a number of Erotes³ around Aphrodite.

¹ Cf. v. 631 μήποτ', ὡς δέσποιν', ἐπ' ἐμοὶ χρυσέων τόξων ἐφείης | ιμέρω χρίσασ' ἀφυκτον δῖστόν.

² Cf. v. 626 ἔρωτες ὑπὲρ μὲν ἄγαν | ἐλθόντες οὐκ εὐδοξίαν κτλ. (cf. 330).

³ Cf. v. 830 ff. (the Loves escorting Aphrodite) αἱεὶ δ' ἐπιβαλλομέ· αν (Κύπριν) | χαίταισιν εὐώδη ροδέων πλόκον ἀνθέων πέμπειν ἔρωτας.

SIGLORUM EXPLICATIO.

B=cod. Vaticanus 909

B¹=manus prima. B=manus secunda et tertia

b^s=b superscripsit

E=cod. Parisinus 2712

E¹=manus prima. E²=manus secunda .

a=cod. Parisinus 2713

a¹=manus prima. a²=manus secunda

a³=complures manus recentiores

s=codex archetypus deperditus librorum:

L=cod. Laurentian. 32, 2

L¹=manus prima. l=manus recentior

P=cod. Palatin. 287

P¹=manus prima. p=manus recentior

F=cod. Marcian. 468

d=cod. Florent. 31, 15

c=cod. Florent. 31, 10

c=cod. Havniens. 417

r=reliqui libri

APPENDIX.

Table of deviations from Kirchhoff's text.

The following is a list of the deviations from the text of Kirchhoff with the exception of a few slight changes in orthography or punctuation. The more important cases are commented upon in the notes. The MSS. are designated as Prinz (*Medea prae*f*. pp. vii—xi; cf. *Neue Jahrb. f. Philol.* 1875 p. 129 ff.*). See preceding page. Kirchhoff's B is represented by P, his C by L; and the (lost) archetype of these two MSS. is denoted by S. Wilamowitz-Möllendorff *analycta Euripidea* p. 3 ff. has the symbol Φ for this archetype.

	Kirchhoff.	The present edition.
v.	5 ἀριστων	ἀριστέων Wakefieldius
vv.	38—43 vv. 40, 41 suspecti Kirch.	secl. G. Dindorf., Heimsoethius. (41 Musgravius 41—43 Hermannus)
v.	84 κακός [γ'] ὡν.	κακός γ' S κακὸς τ.
v.	107	ολμωγῆς. ὡς interpusxit editor
v.	123 εἰ μὴ μεγάλως	ἐπὶ μὴ μεγάλοις Th. Barthold.
v.	124 δχυρῶς τ'	τε del. Musgrav.
v.	133 ἀλλ' ὁ γεραιά	ἀλλὰ Hermann. ἀλλ' ὁ libri
v.	140 ὁ μὲν γάρ	τὸν Musgrav.
v.	149 λαχάν	ἀχάν Elmsleius
v.	151 ἀπλήστου	ἀπλάτου Elmsl. [ἀπλάστου BE]
v.	181 φίλα καὶ τάδε	γὰρ F. W. Schmidt.
v.	182 σπεῦσαι πρὸν	σπεύσασα Schoenius
v.	194 εὔροντο βίου	ηὕροντ' ὅλβου Leo.
v.	204 λαχάν	ἀχάν Hartung.

- v. 207 δ' ἔτ' ἀδίκα δ' ἀδίκα ε αΙ] δέ τ' ἀδίκα ρ.] “δέ τ' ortum videtur ex δ' cui superscr. τ', quod vitium haud rarum.” Prinz.
 v. 217 τοὺς δ' ἐν θυραιοῖς δὲ om. R. Meister.
 v. 228 γιγνώσκεις γιγνώσκω Canter.
 v. 234 κακοῦ γὰρ τοῦτ' ἄλγιον ἐκείνους γὰρ τόδ' [Wecklein ἐκείνους. S τοῦδ' ἔτ'. C τόδ']
 v. 243 χρεών χάρις. Weckl.
 v. 246 πρὸς φίλον τιν' ἢ πρὸς φίλων τιν' ἢ πρὸς ἡλίκων [d C φίλων (ω ex o corr. c¹) W. Headlam ἡλίκων]
 v. 253 πόλις ηδόνη γὰρ Hartung. γὰρ πόλις B πόλις θ' ηδόνη ES
 v. 259 τοσοῦτον δέ σου τοσοῦτον οὖν σου S
 v. 262 η τ' ἐγήματο ην τ' ἐγ. libri cum Eustath. ην τε γήματο E
 v. 273 σὺν [σ]αύτῃ τέκνα σαυτῇ L αὐτῇ r.
 v. 282 παραμπέχειν παραμπίσχειν S
 v. 291 μέγα στένειν μεταστένειν Nauckius
 v. 304 interpol. signif. K. vv. del. Nauck. δράστεις S
 vv. 355, 6 δράσται δύστ. γύναι Weckl. secl. S om.
 v. 357
 v. 360
 v. 385 σοφαλ σοφοὶ A. Dalzel. et sic Elmsl.
 v. 442 τῶν δὲ λέκτρων σοφαλ libri
 v. 469 κακῶς δράσαντ' τῶν τε Elmsl. (σῶν τε Porson.)
 v. 492 η ἡ b³ r
 v. 530 πόνων ἀφύκτων τέξοις ἀφύκτοις BE α (l in marg.)
 v. 564 εὐδαιμονοίην εὐδαιμονοῖμεν Weckl. (“quidni legatur εὐδαιμονοῖμεν, ut οἰκοῖμεν et σπανιζοῖμεσθα?” Elmsl.)
 v. 640 δώμα[τα] δώματα Nauck. δώμα * * L.
 v. 652 φόκτειρεν παθοῦσαν φόκτισεν Musgrav.
 v. 690 η που οὗ που Witzschelius

- v. 698 σιγγνωστὰ γὰρ ἦν μεντᾶρ' (μὲν τᾶρ') Hermann. μὲν γὰρ οὐ γὰρ το.
- v. 711 post hunc versum lacunam indicavit K.
- v. 716 ὡν μ' ἐπαγγέλλη δ' om. Weckl.
- v. 730 τούτοις δ'. κοῦ coniec. Reiskius
- v. 733 post hunc versum excidisse alterum signif. K.
- v. 734 οὐκ ἀν πίθοιο τάχ' ἀν (Wytttenbachius) πίθοι σε (Nauck.)
- v. 736 ἔλεξας ἔδειξας Ligonius (teste Elmsl.) et Valckenarius ad *Phoen.* 531. [ἐν λόγοις οὐ ω γύναι λ in marg.]
- v. 747 Γαῖαν λαμπρὸν θ' Ἡλίου φάος Γαλας δάπεδον Ἡλίου τε φῶς Badhamus [γαῖ * * Ε αν sup. ras. scr. Ε¹ λαμπρὸν ἥλιου τε φῶς οὐ λαμπρὸν θ' ἥλ. φάος Β λαμπρὸν ἥλ. φάος α]
- v. 772 post hunc versum lacunam indicavit K.
- vv. 773, 4 proscriptis. Valcken. (773) et Porson.
- v. 777 versus suspectus K.
- v. 780 τήνδε μὴ φεύγειν χθένα δῆθεν ὥστ' οἰκεῖν editor
- vv. 779, 80 suspecti K.
- v. 821 ἀποφερβόμενοι ἄπο, φερβόμενοι α²
- v. 830 τ' ἀπδ παρὰ Nauck.
- v. 831 τὰν Κύπριν τὰς
- v. 834 χώραν sequente lacuna Χώρας Reisk.
- v. 835 αὕρας suspect. K.
- v. 848 f. πάντως πάντες πάντη πάντως Herwerdenus
- v. 857 σχήσεις; φόνω σχήσεις φόνου; [ΒΕ φόνου τ. φόνον β φονου]
- v. 862 οὐκ ἀν ἀμάρτοις οὐ τὰν Porson.
- v. 885 χρήσ' ὁμοιούσθαι χρῆν σ' Ε α
- v. 905 γάμους παρεμπολῶντος γ. παρεμπολῶντ' ἐπεισάκτους πόσιν. W. Headlam.
- ἀλλοίους πόσει

- v. 907 ἀλλὰ νῦν χρέωφ τῷ S
 v. 933 ἀπαίρομεν ἀπαροῦμεν Elmsl.
 v. 940 Μεδεαῖς tribuit Barthold.
 v. 979 χρυσότευκτὸν [τε] στ. τε add. Reisk.
 v. 984 ὑπερφεύξεται ὑπεκφεύξεται L
 vv. 1001, 2 suspect. K. proscripts. 1001 Valcken.
 v. 1007 κατηφεῖς κατηφὲς Cobetus
 v. 1021 λέκτρα λουτρὰ Burgesius
 v. 1047 προέσθαι προσέσθαι Badham.
 v. 1068 εὐδαιμονοῖτον εὐδαιμονοίτην Elmsl.
 v. 1072 οἴα τε πρὸς ὑμᾶς οἴα τε παῖδας Weckl. [οἴα * * *
 B τε πρὸς ὑμᾶς superscr. B¹]
 v. 1073 οἴα τολμήσω κακά· δρασείω Meklerus δρᾶν μέλλω L
 [τολμήσω Plutarchus *de vit. puol.*
 p. 533. Clemens Alex., Lucianus,
 alii]
 v. 1082 παῦρον δὴ δὲ (cum Reisk.) Elmsl. δὲ δὴ BE a
 δέ τι S b⁸ (δὴ l)
 v. 1083 μὲν τ' μλαν inserit Elmsl.
 v. 1089 μὲν τ' Porsonus
 v. 1094 βλάστημ' δρῶ μέσορῶ S
 v. 1096 θρέψωσι θρέψουσι Brunckius
 v. 1104 κυρήσας κυρῆσαι δι [κυρῆσαι Ε α κυρῆσας B]
 v. 1112 προβήσεται ποβήσεται Cobet.
 v. 1116 παρανόμως τ' παρανόμως [παρανόμως τ' B a]
 v. 1134 δι' ὥτων δι' οἰκων Weil.
 v. 1145 νεάνιδος χόλον χόλον νεάνιδος S
 v. 1175 δρομήμασιν δραμήμασιν Cobet.
 v. 1176 ἀνέλκων κ. ἔκπλεθρον ἀμειβῶν (Stadtmuellerus) ἔκπλέ-
 θρον (Reisk.)
 v. 1177 ἀνθήπτετο ἀν ἦπτετο Musgrav.
 v. 1185 ἀναστᾶσ' ἐκ θρόνων ἀνάξασ' Weckl.
 v. 1188 πῦρ δ' πυρὶ δ' Weckl.
 v. 1189 τόσως τ' τόσως S
 v. 1200 προσελθών παρελθὼν Nauck.
 v. 1213 ἀπέστη ἀπέσβη Scaliger
 v. 1248 πρὶν φο[ι]νίαν φοινίαν Aldina
 v. 1251 αἴματι αἷμα πέδοι Weckl.
 v. 1255 φονίαν τάλαινάν τ' φονῶσαν ἀλαΐν τ' Heimsoeth.
 ('fortasse φονῶσαν' iam Kirch-
 hoffius)

- v. 1257 ἄρα μάταν μάταν δὴ Barthold. [μάταν s. ἄρα μάταν BCE a]
- v. 1261 δυσμενῆς φόνος ξαμενῆς (Porson.) <φόνου> φόνος Weckl. pro <φόνον> φόνος (Weilius)
- v. 1264 σύνοιδα ξυνωδὰ [BL ξυνωδὰ E συνωδᾶ E¹ συνωδὰ]
- v. 1265 πίτνοντ' πίτνει τ' Weckl.
- v. 1270 ω̄ θερμόβουλον σπλάγχνον (quae in Eur. *Medea* inveniri dicit *schol.* ad Ar. *Ach.* 119) huc referenda putat Hensius
- v. 1295 δώσειν δώσει libri
- v. 1297 φεύξεται φεύξεσθαι libri
- v. 1305 ὅ που οὕ που Barthold.
- v. 1330 τὸν σὸν ἀλάστορ' τῶν σῶν ἀλάστορ' Weckl. (τῶν σῶν σ' ἀλ. Weil.)
- v. 1353 οὔθ'—οὔθ' οὐδ'—οὐδ' Elmsl.
- v. 1356 πέδον πέτρον Weil.
- v. 1362 οὐ τοίνυν οὔτοι νῦν [οὔτοι νῦν B οὐ τοίνυν S]
- v. 1368 εἰσὶν, ὥμοι, εἰσὶν ὥμοι Burgesius
- v. 1371 στυγῆ στύγει Weil.
- v. 1379 προσάψομεν προσάψομαι S
- v. 1401 δ' ἔπος επος a

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